DOLLS

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BY

ESTHER SINGLETON

Payson & Clarke Ltd
New York

Frontispiece. Doll, 1870, owned by Mrs. Theodore Roosevelt, United States National Museum, Smithsonian Institution, Washington, D. C.

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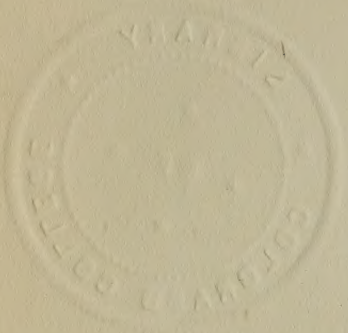
First Printing



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PREFACE

When Mr. Payson asked me a year ago to write a book on Dolls, I did not realize that so hard a task lay before me. As my studies progressed, I soon discovered that I should have to work out a problem as well as to produce a book. I found very little material at hand, and, consequently, my researches had to be made in by-paths of history. My suspicions regarding the theory that the doll had been the plaything of children of all races in every stage of evolution—a theory constantly repeated without any convincing authority —were soon aroused. While I was busy on my task, Dr. Walter Hough of the Smithsonian Institute read a paper on the ancestry of the doll before the American Association for the Advancement of Science meeting in Philadelphia in December, 1926, in which he gave the results of years of research. This is the only satisfactory and scholarly dissertation on the origin of the doll that I have met with and I count myself very fortunate that Dr. Hough has given me permission to quote extensively from it.

There are three points that I have brought out for the first time in this book: (1), the doll is not as old as generally thought; (2), the doll is a greater stimulant to the little girl's imagination than to her maternal instinct; and (3), the importance of the Fashion Doll.

Regarding the first point, Dr. Hough has proved very clearly that the children of primitive races never had dolls to play with, because the doll as a plaything is of very late occurrence. I have quoted Dr. Hough on pages 2-5.

Regarding the second point, Dr. G. Stanley Hall of Worcester, Massachusetts, who studied the the doll from the psychological

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standpoint, explodes another pet theory by announcing that "the parental instinct is far less prominent in doll-play than is commonly supposed." Dr. Hall's remarks are embodied in an article on "Dollatry" by James Sully, contributed to the *Contemporary Review* (1889), from which I have also drawn. Hippolyte Rigaud penetratingly remarks: "the doll is neither a thing, nor an object: it is a person; it is the child of the child." However, the little girl does not always consider herself in the relation of a parent to her doll: the doll is often a companion and *confidante* and not infrequently a sort of Fairy Godmother, who transports her owner into a delightful world of "make believe."

The Golden Age of the doll was between the years 1860 and 1890. The beautiful "*grande dame*" dressed in the very latest mode with all the dainty accessories of hat, cloak, shoes, stockings, kid gloves, fan, watch-and-chain, necklace, ear-rings, muff and tippet, parasol, handkerchief and hand bag and accompanied with a trunk containing many other articles of luxury and much fine *lingerie* possessed something of the magic of the Fairy Godmother to the imaginative child; and the more of a doll she was, the more subtle her charm. This type of doll was always a beauty, so much so, indeed, that the "doll-face" became proverbial for a certain kind of feminine loveliness. (See Frontispiece.)

Of the Fashion Doll very little has been written; but the more you look into old records and examine ancient inventories, the more you realize the importance of the beautifully dressed miniature lady who carried the French fashions into other countries during the Middle Ages and after. Even during war times she was permitted to cross the barriers free of duty. Nothing was deemed a more graceful or sumptuous present for a Queen, or a Princess, than a doll attired in the latest style. Sometimes, indeed, the measurements of the lady

were obtained and the doll was dressed in scale so that the lady could see how she would appear in that costume. An instance of this is given on page 29. The facts brought out here will, I hope, dispose of the opinion usually held that the gift of a doll to a grown-up Princess implied that the latter was foolish enough and juvenile enough to play with dolls and that a doll was selected because it was a gift most appropriate to her feeble mentality.

Hoping to find some contemporary allusions to Fashion Dolls in the early eighteenth century in those entrancing *Fairy Tales* of the Countess d'Aulnoy, I took my volume from my book-shelf one evening and went through it most carefully. The gems that I gathered sparkle on pages 32-35.

With all due respect to M. Henry d'Allemagne, my opinion is that the beautiful doll spoken of on pages 27-28 and shown on Plate XIII is one of those Fashion Dolls; and the same is true, I think, of the one described on pages 28-29 and shown on Plate XIV. The fine preservation of these dolls would seem to indicate that they were never played with.

The best and most detailed information regarding the *history* of the doll is contained in M. Henry d'Allemagne's *Histoire des jouets*, a delightful and instructive book *de luxe*, abundantly illustrated, privately issued and, I believe, now out of print. From this I have quoted very freely, translating as I went along. I have also translated an extract from M. Verneuil's article on the Kaulitz dolls contributed to *Art et Décoration;* from Henry Havard; and from Jeanne Doin's article on *la Renaissance de la poupée française*, which is the best account of the modern French doll that I have found.

I take pleasure in expressing my thanks to those collectors and museums whose courtesy has enabled me to reproduce between these covers many choice dolls some of which have never been photographed

before: among them is the charming doll that appears as the Frontispiece, owned by Mrs. Theodore Roosevelt. Other rare examples appearing for the first time are dolls belonging to Mr. Georges Saville Seligman of Paris, Mrs. De Witt Clinton Cohen of New York, Mrs. Arthur W. Ewell of Worcester, Massachusetts, Mrs. Allison Pratt, Mrs. Mary N. Lower and Mrs. Charles D. Walcott. The Cleveland Museum sent the little Korean dolls to New York for me to have photographed,—an unusual mark of courtesy and confidence, which is much appreciated.

The long list of names around which my gratitude is entwined includes: M. Henry d'Allemagne, Paris; Mrs. Rosalie Ashton, director of the Doll project for the Japanese Doll Friendship Movement; Mr. Charles E. Brown, director of the State Historical Society of Wisconsin; Mrs. J. A. Buchman, East Cleveland, Ohio; Mr. Vivian Burnett, New York; Mr. Clyde H. Burroughs, Detroit Institute of Art; Mrs. De Witt Clinton Cohen, New York; Mrs. Arthur W. Ewell, Worcester, Massachusetts; Miss Gertrude A. Gillmore, Children's Museum, Detroit, Michigan; Miss Nell E. Jaffe, Toledo Museum of Art; Miss Mary N. Lower, Washington, D. C.; Mr. Hans Müller, Nuremberg; Mrs. Allison Pratt, Princeton, N. J.; Mr. W. de C. Ravenal, U. S. National Museum, Washington, D. C.; Mrs. Theodore Roosevelt, Oyster Bay, Long Island; Mr. Ashton Sanborn, Museum of Fine Arts, Boston; M. Georges Saville Seligman, Paris; Miss Jessie M. Sherwood, Boston; Mrs. Wilbur Macey Stone, Orange, New Jersey; Mrs. Robert C. Taylor, New York; Miss Gertrude Townsend, Museum of Fine Arts, Boston; Mrs. Frank A. Vanderlip, New York; Mrs. Charles D. Walcott, Washington, D. C.; Mr. Frederic Allen Whiting, Cleveland Museum; Mr. Rodman Wanamaker, New York; Mr. R. E. Mortimer Wheeler, London; and Mr. Paul J. Woodward, Brooklyn Museum.

I also have to thank the Boston Museum of Fine Arts; the Brooklyn Museum; the Cleveland Museum of Art; the Children's Museum, Detroit; the Germanic Museum, Nuremberg; the London Museum, Lancaster House, London; the Metropolitan Museum of Art, New York; the Toledo Museum; the Victoria and Albert Museum, South Kensington, London; and the State Historical Society of Wisconsin, Madison, Wisconsin.

E. S.

New York, September 4, 1927.

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DOLLS

CHAPTER ONE

DOLLS OF PRIMITIVE TIMES

THE doll that the little girl plays with—no matter how ancient the lineage of the latter may be—can claim a much older ancestry than its human companion. The pedigree of the doll can be traced back some 25,000 years; for the family tree of the modern doll is rooted in the Stone Age, when cave-men carved little rounded images to represent and to propitiate their gods and spirits. However, there is no hint here of the doll as we know it; for the grim children of the grim cave-men and cave-women had no playthings as we understand playthings. If the cave-children played at all, they must have used natural objects, for they were not, according to the best modern authorities, provided with toys by their elders.

We have been told by historians, all and each repeating one another and all drawing upon an original authority who seems to have had more imagination than certified knowledge, that children of all periods have played with dolls,—dolls of stone, dolls of clay, dolls of wood, and so on; and they have brought forward as confirmatory evidence certain images that archæologists have unearthed in various parts of the world and which they unhesitatingly call "dolls."

But are they dolls?

"No, they are not," scientific investigation emphatically asserts: they are fetishes and images used in magical and religious rites.

The latest opinions on this interesting subject have just been pronounced by Dr. Walter Hough in a paper on the ancestry of

the doll read before the American Folklore Society during the convention of the American Association for the Advancement of Science in Philadelphia in December, 1926.

Dr. Hough is Curator of Anthropology at the United States National Museum (Smithsonian Institution), Washington, D. C., and has given many years of study to primitive man. Consequently, Dr. Hough's conclusions are so important that I am quoting with permission from the valuable paper just mentioned:

"The child's doll of to-day is the lineal descendant of the first known art-objects made by early man, and in some parts of the world is the lawful heir of the wonder-working powers of the primitive. Contrary to popular belief, children among primitive peoples are not found to have dolls as playthings. This surprising lack of one of the commonest and simplest of toys is explained on the ground that primitive people first made images for religious and magic objects to be used by medicine-men and by sorcerers in their rites.

"An object set apart by incantation and supposed to contain the unseen power of the essence of nature was sacred and was not to be touched except by the initiated. When these ideas were current no one would allow a child to possess any image of human or animal form (this was forbidden, or tabooed, under heavy penalty) and the children had to amuse themselves in other ways.

"As tribes progressed to higher culture, they ceased to look upon images as spirit-inhabited fetishes under the control of their possessors and imagined these as beings with higher attributes and more powerful than their creators, who had to supplicate and appease them. Images at this stage came to be regarded as containing, or representing, the spirits of ancestors; and, in the course of time, these ancestors became deities. These deities rose, flourished and decayed; and

others took their places. The cherished deities of former times were thus shorn of their power and the gods at this stage were very near to becoming dolls for children to handle familiarly and even with disrespect.

"For ages significant images have been made by man. These images are called dolls, a word derived from the old Saxon *dol*, whose relation to the Greek *eidolon*, likeness or image, is apparent. It would seem that from the obese Venuses of the Aurignacian epoch, the oldest recovered figurines and first known sculptures in the round, there has been a gradual and tremendous increase in the number and assigned meaning of images, large and small, having so far as we can see, developed around the idea which cropped up in the Aurignacian period.

"The meaning of the most ancient figurines is conjectural, but that they were cult objects is beyond question. Their great importance is that they are the first tangible evidences of man's attempt to control the unseen. Subsequent images bear the accretions of the beliefs of growing cultures. In this view, the little images of the Stone Age are ancestors to the multitudinous idols of the Pantheon.

"The earliest known forms created by primitive men to be the residence of supernatural forces were miniatures. Later, under the influence of social and religious organizations and ideas, larger, even colossal, representations are made and given correspondingly grandiose attributes. For the purpose of personal worship miniatures of these, charged with sanctity, are made to deposit in shrines. These miniatures readily become dolls following the decay of religions.

"An examination into the distribution of dolls will disclose the fact that some tribes, even whole races are destitute of these familiar objects, and that some tribes have received them through commerce and association with peoples advanced in civilization."

The earliest known doll possessed by American Indians, according to Dr. Hough, is one "dressed up in all the fussiness and glory of the Elizabethan epoch, tremendously frilled and ruffled—a thing which had passed into the possession of Indians from some sixteenth century explorers."

"Dolls are not normally found among people in the lower planes of culture. This is a fact of great importance, especially as it might be inferred, perhaps popularly believed, that all races have a community of instinct which would lead them to give dolls to their offspring and that tender infants of all times and races must naturally demand them.

"On the contrary, the history of the doll is most complex and leads quickly back and away from childish hands to idols, which are the representations in the sense of personations of spiritual beings or divinized ancestors, back again to the images commanded to do the bidding of sorcerers and medicine-men, to charms, fetiches, household gods, objects of witchcraft and so forth, to the rude sticks and stones of undeveloped tribes, with their crude ideas of mysterious life in inanimate objects working weal or woe to man.

"Among civilized peoples dolls awake no thoughts of their former import, but before this stage was reached there were many relapses. The Mosaic commandment against idolatry was a necessary prohibition against the making and worshiping of graven images. The Mohammedan injunction against the representation of living forms implied a similar purpose and had a profound effect on the art of Islam.

"It may be asserted that the free use of dolls is evidence of the submergence of superstition and an advance to higher culture, with the consequent broadening of religious ideas. It follows, therefore, that dolls as we know them are not of great antiquity and the

Plate I. Peruvian Dolls with faces of woven threads, Museum of Fine Arts, Boston.

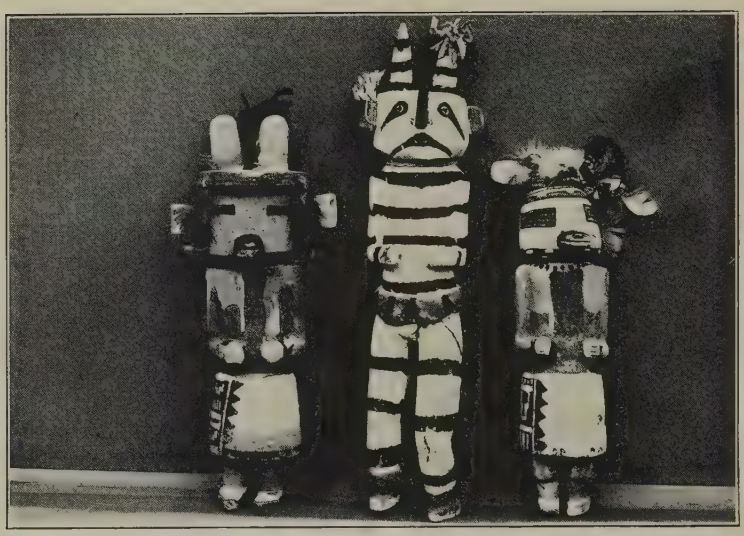

Plate II. Katchinas, Hopi Indians, Arizona, Museum of the American Indian, Heye Foundation, New York.

researches of archæology are illuminating on this point."

And we ask also if those figurines, so rigid in attitude and so remote and unfriendly in general aspect and character, are "dolls." Are they not votive images of some kind, personifications of deities, or portraits of deified ancestors?

It is almost impossible to believe that the two Grecian figurines shown here from the Louvre are dolls, yet the catalogue describes them as such. The figure seated in the armchair, or throne, seems to indicate by the position of her arms and the gesture of her hands that she is in the act of receiving some gift from a worshiper, or at least adoration, pure and simple, and acknowledging it gratefully and graciously.

The other figurine, found in the Necropolis at Myrina near Smyrna, is much more likely to be the portrait of a goddess, or of a lady who was buried there, than a doll. The festooned curls of the coiffure are very singular and show the skill of the practiced hairdresser. The bareness of the back of the head was, in all probability, very fashionable and may have been considered a mark of beauty as well. Perhaps the person, whoever she is intended to represent, was considered handsome by her acquaintances and servants, although we find it hard to admire her long nose, her mashed-up mouth, her small chin, her eyes that slant in exactly the opposite way from the almond eyes of the Far East, and her sniffy, sarcastic smile. The lady's feet are not beautiful, by any means, and her toes grow curiously. She is wearing the "Arctics" of the period, or sandals, which are fastened to her feet by means of a thong, which passes between the big toe and the second toe in a way that looks very uncomfortable. This sandal, too, has the curious effect of a cloven hoof, which opens up the question—might this figure be a goddess who had some connection with the Assyrian bull, or other bovine animal, a sugges-

tion which gains additional support from the head ornament, or diadem, that she wears.

The arms of both these images appear to have been made separately and attached to the body by means of a pin of some kind. The effect produced in the Myrina doll is that of the humped sleeve so fashionable about twenty-five years ago, as any one can see by looking at the *fin de siècle* fashion-plates.

We might question with impunity whether all three clay figurines of the Caraja Indians of Brazil, from the Museum of the American Indian, Heye Foundation, are dolls. The one on the left is the only one that has suggestion of a plaything. We might also ask if the two Katchina so-called "dolls" of the Hopi Indians are toys. They have rather the appearance of fetishes. If these are dolls, we may be puzzled to understand how the little Hopi children brought them into their daily life and what kind of a "make believe" world these toys suggested to their imagination.

On the other hand, we have no difficulty in picturing the children of the Cheyenne tribe playing with the little dolls represented here in their deerskin clothes heavily beaded and moccasins also beaded and their braided hair. The Chincahua doll of the Apache tribe is also evidently a plaything, and so is the woman doll of the Sioux.

We also recognize as dolls the very interesting specimens made out of corn-husks by the Iroquois, one of which has a head-dress of feathers that may be the work of tiny Indian fingers, while the other appears to be dressed in a costume of the "Pale Faces." Better still, are the corn-husk dolls of the Penobscot tribe, which are full of character and are most ingenious. They seem to be intended to be a man and woman. Any child would enjoy playing with these humorous creations, which are also, in their own simple way, quite artistic and clever.

We have no hesitation in pronouncing the Eskimo fur-clad figure a doll. The child that owned this toy must have been envied by all the children of the neighbouring *igloos*. Not so attractive are the Eskimo dolls from Alaska; but they appear to be toys and are, doubtless, life-like representations of the people the Eskimo children knew.

The three dolls from Bolivia in knitted costumes are certainly dolls. They seem to be the merriest of all our group. The two with outstretched arms, full skirts and tiny waists seem ready and willing to dance. The single figure in a light dress and dark sash and dark shoes was probably much beloved by some little Bolivian child; and, indeed, it has something of an endearing, motherly expression. The hands are ingenious and the hood, with its wide cape collar, is of such good lines for a South American Indian that the doll might be described as quite *chic* for a primitive. It also expresses comfort and contentment.

There is little question about the strange Peruvians with faces of woven threads from the Museum of Fine Arts, Boston, as being dolls, queer as they are. They certainly would terrify children of the eighteenth and nineteenth centuries accustomed to beautiful objects and gentle surroundings, to such dolls as figure in the Countess d'Aulnoy's *Fairy Tales* and to such dolls as are represented in the pages of this book; but to such persons of the twentieth century as are converts to "futurist art," these Peruvian beauties will be welcomed with screams of delight, although their general contour is too regular to be entirely satisfactory. However, their noses are in the middle of their foreheads, and that will be of some comfort to ultra modern taste; and, although the necks are not sufficiently awry and the eyes are much too straight, the expression of the faces will atone for these

defects: there is certainly no "insipidity of beauty" here. The face at the lower left hand in the illustration has not yet been stuffed like the others.

The doll question is deeply interesting as it takes us into fields of study that are of the utmost importance in the endeavour to comprehend the psychology of mankind. It would hardly seem that the plaything of a little child could be of such great significance; but so it is.

Let us look for a moment at an important analysis of "Dollatry," which James Sully contributed to the *Contemporary Review* of January, 1899, *à propos* of a discussion of the subject by A. Cassell Ellis and G. Stanley Hall in the Pedagogical Seminary of Worcester, Mass., in 1896:

"A land of Lilliput inhabited by a charming and amusing little people lies close to us; yet, herein vastly inferior to Captain Gulliver, we are not moved to a serious investigation of its quaint and puzzling manners. At any rate, we have been content to remain ignorant of what is, perhaps, its most notable institution which has been called *dollatry*. Perhaps, indeed, if dolls could tell us what they are supposed as confidantes and confessors to hear from the lips of their small devotees, they might throw more light on the nature of the child's mind than all the psychologists.

"The difficulties of the subject begin to appear at the very outset. How are we to define a doll? So much may be said, perhaps! A doll is a material object which we regard as lifeless, but which the believing child appears to regard as not only alive but as sharing in its own pyschic qualities and of which it makes a pet playmate. A doll is commonly supposed by older people to be a solid substance, or effigy, of the human form. But, as we shall presently see, this applies only to conventional, or shop-dolls.

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Plate III. (1) Corn-husk Doll, Penobscot; (2) Cheyenne Doll; (3) Bolivian Doll; (4) Corn-husk Dolls, Iroquois; Museum of the American Indian, Heye Foundation, New York.

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Plate IV. (1) Sioux Doll; (2) Eskimo Doll; (3) Apache Doll; (4) Bolivian Doll; Museum of the American Indian, Heye Foundation, New York.

"Beginning with the correct conventional doll, which, be it remembered, is supplied by grown-up people, we find from the American returns that its material is very varied. Wood, india-rubber, china, wax, cloth, and other substances lend themselves to this purpose. Its size, too, varies, greatly. The commoner forms seem to be from four to twelve inches in length. In point of artistic modelling, as judged by grown-up people, as also of quantity and mode of attire, it exhibits a whole scale of variation.

"Notwithstanding these numerous differences, it preserves, in the main, one type. In the large majority of cases it has 'real hair,' or its painted representation. The hair and attire seem clearly to point to its being a girl rather than a boy. Boy dolls are, we are told, decidedly the exception. As to age, it would be rash, perhaps, to hazard a guess beyond saying that it commonly looks like a child, though, in many cases, a rather over-dressed and over-adorned child.

"The common style of the doll and its variations, though in a sense determined by tradition and the habits of trade, may be supposed to bear some relation to the likings of its owner. I believe that children of well-to-do families, at least, are allowed to exercise some choice in the matter. Professor Hall has brought to light some curious preferences of children. He tells me, for example, that whereas out of 845 children 691 preferred wax-dolls as many as 144 pronounced in favour of rag ones. Odd preferences are sometimes shown with regard to size.

"The girl image is, so far as the uninitiated can divine, the true child's doll. The admiration of dress, which seems to be a strong ingredient in a good deal of dollatry, may, perhaps, account for the appearance of grand courtiers and others among the inhabitants of doll-land.

"Let us now see what the children do with their dolls. Here

Dr. Hall and his collaborator tell us some really curious things. The first and simplest function of the doll seems to be a nursling to be folded in the arms, embraced and carried from place to place. The way in which a little girl, when in the mood of full devotion, will make herself happy for hours together with these simple offices is a thing bewildering to the eyes of a grown-up, at least, of a male grown-up. Then there are the endless labours of dressing and undressing, of washing, of brushing the hair, the latter seemingly specially delightful to the operator. Feeding is another function which fills much of the little Miss's time. Putting dolly to sleep seems to be another great business of the nursery. A vast amount of rocking has to be done. This is commonly accompanied by singing. Another old branch of doll service is tending the pet in sickness. Dolls appear to be subject to all the complaints of their young nurses. They are physicked, too, by peculiar nursery methods.

"Other kinds of doll service reflecting the practices of the mother, or nurse, may just be named. The much considered pet is regularly taken for a walk, sometimes on a visit, has picture-books shown to her, has the piano played to her, and so on. Schooling and moral discipline often fill a large space in the work of looking after dollish irresponsibility. Mrs. Carlyle, it must be remembered, when told that she was too old for doll-play, concentrated all the remaining dollatry in her heart in an act of piety. Dolly was placed, with suitable accessories, sumptuous dress, bedstead, etc., on a funeral pyre and made to die sublimely like Dido.

"A little girl's talk to her doll is, by no means, merely a way of amusing, or of instructing her nursling. It is to a large extent an outpouring of her heart in sacred confidence. The doll is a refuge in the hour of trouble, of blank childish despair when no grown-up ears are of any use. It looks, too, as if, in a good deal of doll-play,

the relation of nurse and nursling were lost sight of in one of equal companionship. This attribution to the doll of what may seem to older eyes to be incompatible ages and faculties, is one of the innermost secrets of doll-cult.

"May it not be that when a clever girl, like George Eliot's Maggie Tulliver, in the hour of supreme childish misery vents all her ferocity on her doll, she is incensed at the moment when her passionate little soul most craves for sympathy by the look of solid indifference in her companion? Little girls who love their dolls are, I think, commonly shy: they practice their endearments, like other lovers, in secret. Maggie Tulliver used, I think, to rush to the attic and hug her doll when the inconvenient brother was away.

"Dr. Hall places the climax of the doll passion at the age of eight or nine. It will often linger on fitfully and shyly long after this. It is apt to flare up again with surprising energy if any liberties are taken by others with the apparently abandoned pet.

"A good illustration of this persistence of a hidden love is given by Mrs. Reynolds in her story of child life, which seems to me one of the most authentic records of its feelings and doings I have met with in fiction: *An Idyll of the Dawn* (Chapter XII. 'The Tragedy of Emily's Head').

"Dr. Hall seeks to show that maternal feelings play a much smaller part in dollatry than George Sand, Victor Hugo, and others have supposed. He argues in one place as follows: 'The relatively small proportion of dolls which represent infants and the large proportion representing adults show that the parental instinct is far less prominent in doll-play than is commonly supposed. Yet a child may be capable of babyfying a very smart lady doll.'

"Dr. Hall got returns from a respectable minority of boys attesting to a temporary fondness for dolls. At the same time, this boy-

ish feeling seems to be different from the girl's. At least, boys are said to prefer exceptional dolls, such as clowns, colored dolls, Eskimo dolls, and so forth."

And now let us look at the subject from the feminine point of view as expressed by Mrs. F. Nevill Jackson, who has written so much and so charmingly about old toys and dolls. The following extracts are taken from her essay on "Old Dolls" in *The Connoisseur* for December, 1909:

"Realism has always been the most striking characteristic of the inhabitants of the doll-world. It is not given to every child to enter fully into the joys of make-believe—a fine imagination is a heaven-sent gift—by its alchemy, a stick with a gourd or a turnip for a head may become a much-loved baby doll. It is interesting to note that in elementary dolls, which occur all over the world, the upright line and the knob for a head are always there: as a more intricate anatomy is added, another stick, fastened cross-wise, indicates the shoulder-line. This holds clothes and pendant arms and movable legs; eyes, nose, mouth, and hair, fingers and toes, complete the evolution of the puppet in its outward likeness to human form.

"Even a semblance of speech was attempted when in 1824 a patent was applied for in Paris for mechanism in a doll by means of which noises, supposed, by courtesy, to be the words Papa and Mama, could be made. The apparatus was worked by raising the doll's right or left arm. This action worked little bellows in its chest, and the sounds were emitted.

"Though a kind of phonograph doll of more recent invention possesses a larger vocabulary, we have hitherto mercifully been spared a popular talking doll and realism is confined to expression in shape and clothing.

"Dolls now are very much as they were in Greek and Roman

times, when movable joints already delighted the children; and their clothing is certainly no more elaborate in the present day than were some of the specimens we see in museums or in private collections dating from the Renaissance period in Italy, France, or Spain.

"It is strange that a child frequently endows a favourite doll with a temperament similar to her own. Perhaps there is a feeling of pleasant justification when a doll is punished for offenses which the little mother herself has committed, or invents ingenious nursery crimes for the puppet which she herself would commit, were it not for the surveillance of nursery authorities. It is undoubtedly due to this feeling that the tilting-toy owes its popularity: that doll or figure which, on account of its carefully adjusted weight, always returns to the erect position. The 'going to bed,' game is great fun with such a toy, for the doll is naughty, and, like its little owner, rebels at being made to lie down; in fact, springs up again at once, and has to be summarily punished.

"For the origin of that doll we must search in China, where it is generally found made of paper or thin cardboard, and painted to represent an old man holding a fan. So fully does religion enter into the smallest detail of the everyday life of the Celestials, that it is not surprising to find the tilting-toy is called 'Rise up little Priest,' or 'Struck, not Falling.' There is a tradition that Buddha cannot fall. This is one of the many toys based on ecclesiastical practice or tradition. In Japan the doll weighted at the base is made to represent the god Daruma, and is always called by his name. We are not aware that this type occurs in India; if it does, it would be interesting to learn to whom its attributes were assigned in that country, where the rules of a complicated religious ritual dictate the simplest action of the mother towards the child from the hour of its birth.

"Amongst the dolls specially made for young children, the soft-bodied rag-doll has always been prime favourite—doubtless sticks and stones were wrapped in a scrap of leaf by the prehistoric child; but we feel sure that the baby's doll was always made of suitable softness, for is it not the mother's instinct to give to her little one only what could do her no bodily harm? Certainly three centuries before Christ, dolls were made of woven linen stuffed with papyrus. Such a doll, measuring 3½ inches from crown to toe, was found at Behnesch during the excavations in 1896. The body is well shaped, though rather long; the neck not well defined; but the head is excellent, with handsome embroidered features, well calculated to withstand hard wear. The hair is indicated by threads of linen. Round the waist of this extraordinary relic, made twenty-three centuries ago, there is a neatly fitting band of red woolen stuff, surely the earliest known example of doll-dressing. It is, of course, owing to the fact that the toys of children were buried with them that this Egypto-Roman rag-doll has been preserved. With the Greeks and Romans also this practice prevailed, and it is interesting to note that though with the introduction of Christianity the old pagan belief in the utility of such things to the dead naturally passed away, yet so difficult is it to throw off old customs and so conservative are people in all matters deeply affecting them, that the practice of burying toys with the children was long continued after its meaning had ceased to be an article of belief."

"What is a doll?" asks Hippolyte Rigaud. And then he answers his own question as follows: "It is neither a thing, nor an object: it is a person; it is the child of the child. Through imagination the child gives it life, movement, action, responsibility. She governs it as she is governed by her parents; she punishes it or rewards it, embraces it and banishes or imprisons it according to the

doll's good or bad behaviour; she imposes upon it the discipline that she has herself submitted to and shares with it the education which she receives. Nothing could be better than these spontaneous applications of justice, nothing could be more qualified to develop the moral conscience of the child. Half the education of the little girl is received through that charming comedy of maternity at which she plays with her doll.

"Now here is the philosophical reason for the doll: All that makes the child's imagination more facile and all that gives depth to her affection and develops her maternal authority is of value; and the doll considered as a person contributes to this end."

We are told by authorities that little Egyptian girls played with dolls; but it is most likely that many of the little images found years ago before much light had been thrown into the darkest Egypt of the tombs were not playthings but were articles placed in the sarcophagus to accompany the soul on its lonely journey into the unknown. Even in the early days of the nineteenth century the models found in the tomb of Mehenkwetre at Thebes in 1919 would most probably have been mistaken for children's toys.

Mehenkwetre was a very rich man and a very great dignitary of the XI Dynasty, a chancellor and steward of the royal palace in the reign of King Mentuhotep III, about 2000 B. C. No less than twenty-four models were discovered in his tomb, which practically give scenes of his daily life and his possessions with an entire population of little wooden slaves depicting all the industries of a gentleman's country estate. For instance, one scene shows Mehenkwetre himself sitting in the courtyard of his house counting the cattle that pass before him; then the cattle are seen in their stalls and finally the slaughter-house and the storage of the meat. Bread-making is depicted from the granary to the bakery and among the figures are

women grinding the corn and men making cakes of dough. Then there is the brewery and there are gardens where vegetables are growing and there are carpenters at work; men with piles of household linen on their heads; girls bringing baskets of wine, meat and bread; and women spinning and busy about other household industries. Then there are boats for travel and for pleasure with their sailors, helmsmen, oarsmen, and captains; and on the pleasure-boats Mehenkwetre is often seen sitting on a chair and peacefully smelling a lotus flower. These boats, four feet long with from twelve to eighteen puppets manning them, painted a turquoise blue, or green, have sails and steering oars, or poles, and give us an idea of the craft on the Nile three thousand years ago. According to the agreement regarding treasure trove half of the discoveries have to go to the Cairo Museum; but our American archæologists brought home to the Metropolitan Museum a fine collection of Egyptian life in miniature; and in this collection there are six of these fascinating models of boats, two of which are given on Plate VI.

Every child of to-day would enjoy playing with these boats and their sailors and it would be hard to persuade him that they are not toys. These Egyptian boats of 3000 years ago demonstrate once again how hard it is to differentiate between the fetish and the plaything.

Ivory images and terra-cotta images have been found in Roman tombs, some of them with jointed limbs and some of them decorated with gold. Some of them are dolls; but the greater number are propitiatory offerings to deities and some of them are portraits of the departed.

At the end of the Saturnalia, from which so many of our Christmas features have been derived, little presents of wax candles and figurines in terra-cotta were given to the children. Wealthy Romans

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Plate V. Grecian Figurine from Myrina, near Smyrna; (2) Grecian Figurine from Greece; Louvre, Paris.

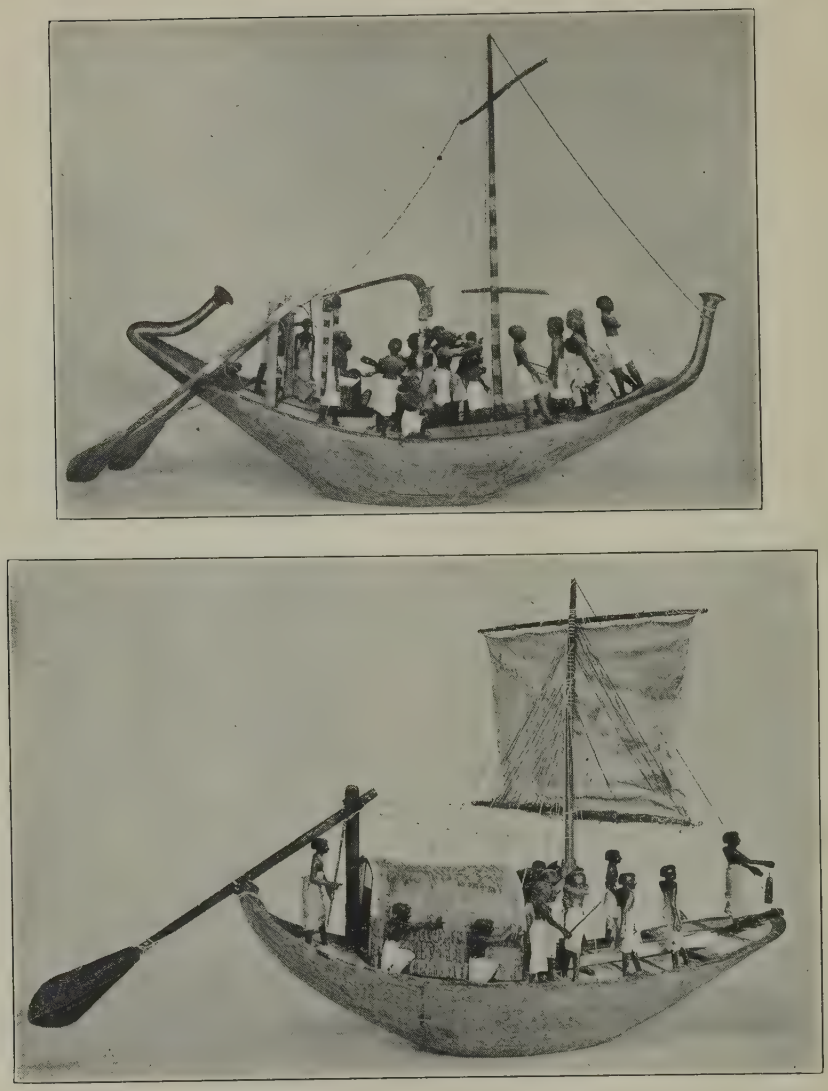

Plate VI. Egyptian Boats and Sailors, 2000 B.C., owned by Mehenkwetre, Steward of King Mentuhotep, Metropolitan Museum, New York.

presented their children with gifts of expensive wax-dolls; but these were too perishable to survive. Consequently, no wax-dolls have been found in Roman excavations. The Romans also had wooden dolls with articulated arms and legs held together by a little string or a pin of wood.

When days of maidenhood came to the Roman girl she always carried to the altar of Diana her dolls and other things associated with her childhood. We read that one Timarete, before her marriage, offered to Diana, the virgin goddess, the various treasures of her girlhood, including the net with which she bound her hair, her dolls and the toilettes of her dolls; and this little record ends with this prayer to the goddess, quite touching in its simplicity and devotional mood: "O Daughter of Latona, spread your hand over the head of the youthful Timarete and take that pious child under your protection!"

The Roman doll is important to us because it gave the name by which the doll is known in so many countries. *Pupa*—girl—was the Latin word, from which comes, of course, the French *poupée*, the German, *puppe*, and even our English puppet. Some etymologists trace the origin of the name to Poppæa, the wife of Nero, but this seems rather far-fetched. Also the English derivation from Dorothy seems improbable, although Doll is a nickname for Dorothy, while doll from idol links up logically with the ancient fetish.

The *Dictionnaire de l'Académie* (2d edition, 1696), defines *la poupée* as "a little figure of wood, pasteboard or wax, representing a child, or a young girl, with which children play."

This definition, therefore, carries the idea of a doll back to its original Roman meaning of *pupa*, young girl, as described above. We have here, too, an explicit statement that the doll is a plaything;

and we must not confuse the doll considered as a plaything with the doll considered as a fashion-model, or as a symbolic image.

The same spirit that prompted early races to make representations of their gods and goddesses so that prayers and supplications could be offered more easily through material expressions has inspired all the devotional art of Europe. The cathedrals, abbey and other churches, with their magnificent carvings of stone and wood and their glorious paintings that adorn the altars and chapels attest to this inherent need of mankind to make his religion visible in terms of beauty. Likewise in past centuries man's dramatic instincts led him to enact Miracle, Mystery, and Passion plays, both inside and outside the churches, and to stage the beautiful story of the Nativity every Christmas before the high altar. There is hardly an ancient church on the continent of Europe without its *crèche*, which is brought out and displayed every Christmas; and many homes of the wealthy and the lowly alike have their miniature representation of that wondrous night in Bethlehem. Germans, French, and Italians all agree in making the scene just as realistic as possible as far as the stable, the manger, the straw, the animals, the poultry, the Virgin Mary, Joseph, and the Holy Child are concerned and just as gorgeous as their means allow with regard to the Three Kings with their costumes, horses, attendants, and gifts. Angels glittering with splendour also hover around the stable and the great Star that guided the Wise Men is usually present, too. Shepherds, poorly clad, "who were watching their flocks by night," frequently complete the scene in contrast to the resplendent procession that follows the Wise Men.

Around the scene, be it French *crèche*, German *krippen*, or Italian *presepio*, the artists of these strange little dramas made in centuries long ago, often grouped the familiar figures that they were accustomed to see in everyday life,—walking in the streets, buying

and selling in the market place, or busy about their various avocations, or in their homes.

For instance, here is represented a typical figure from an old German *krippen*, a market woman in gray skirt, red jacket and white apron. She comes from the Germanic Museum of Nuremberg, where there is a large collection of toys, dolls, doll-houses, and *krippen*. No one after studying the market women (see Plate VIII) would ever mistake her, or her kind, for a doll.

An Italian figure also appears here, evidently from an Italian Nativity scene. This is reproduced by permission of the New York Historical Society, to which it was presented under peculiar circumstances. One day several years ago an unknown lady appeared and offered the so-called "doll" as a present. The gentleman in charge told her that the "doll" was not in line with the other exhibits and treasures of the New York Historical Society and, therefore, not eligible. The lady left and a few hours later the "doll" was discovered without any name or clue to the donor. Perhaps the lady had been embarrassed with this object, which persisted, like the Little Hunchback in the *Arabian Nights*, in returning to the last person who had tried to get rid of him. The enormous size of the hand should be noticed. The large hand with conspicuous gesture, is a peculiarity of the *crèche* figures—nobody seems to know why. This large hand is also noticeable in the German market woman. These figures are both very typical and very interesting and are given here to exhibit the characteristics of the symbolic doll, which, like the ancient fetish, is not intended to be played with.

The richly dressed figure of the Virgin from the collection of M. Henry d'Allemagne of Paris is another type of the religious doll that appeared in churches on festival occasions. This doll dates from the eighteenth century when there was a rage for Oriental decoration.

CHAPTER TWO

DOLLS OF THE 14TH-18TH CENTURIES

IT is difficult to ascertain just when the doll became the child's confidential playmate and most cherished toy. The deeply grounded superstitions that hovered around the doll, superstitions that had been handed down for centuries upon centuries, beginning, as we have seen, in the dim and shadowy era of the cave-men, undoubtedly were responsible for preventing the doll from becoming a familiar object in family life. Even until the sixteenth century—and after—the doll was pretty generally looked upon as an image to be reverenced and feared and admired—reverenced because it was often seen in the churches and cathedrals; feared because it was associated with magical incantations and diabolical practices; and admired because it was used to exhibit the newest fashions.

An observation contributed by a writer, who signs himself K. P. D. E., to *Notes and Queries* (1908), calls attention to this subject as follows:

"The practise of employing images of wax, or sometimes of clay, with pins, or needles, or thorns stuck into them for the purpose of causing the death of a person, supposed to be an enemy is one of the commonest criminal acts required of magicians. The Duchess of Gloucester's endeavour to kill Henry VI, whether the story be true or false, has found a place in history. We are told that the life of Pope Urban VI was attempted in a similar manner. The earliest instance, however, that occurs to me is Egyptian. There was a plot to kill Rameses III in this way. The practice is heard of at Inverness in the earlier part of the eighteenth century. I have been informed

Plate VII. Mediæval Doll-heads, Germanic Museum, Nuremberg.

Plate VIII. Figure from Italian Nativity Scene, New York Historical Society; figure of Market Woman from German Nativity Scene; Germanic Museum, Nuremberg.

Plate IX. Italian Doll, 18th Century in Dress of Oriental fabric, Henry d'Allemagne Collection, Paris.

Plate X. English Doll, 17th Century, pink dress embroidered in crewels, Georges Saville Seligman Collection, Paris.

that similar acts of perfidy were practised at a much later time among the North American Indians."

Another paragraph in a later number of *Notes and Queries* says:

"Horace mentions these dolls and Medea and other enchantresses made use of them. And there is a story in the *Gesta Romanorum*, which is the original of '*The Leech of Folkstone*' in *The Ingoldsby Legends*. In the reign of Charles IX of France such images were found in the house of La Mole; and it was said that he has procured them in order to accomplish the death of Charles, then laboring under a mortal disease. He was condemned for having them and suffered death on the scaffold. When in the reign of Henri IV of France Marshal Biron was accused of treason, he pleaded that he was under the power of a magician who showed him an image of wax, which pronounced these words: '*Rex impie peribus.*' "

In the *Leech of Folkstone* story the doll is of wax, made in the likeness of Thomas Marsh, lord of Marston Hall in Kent, and kept very secretly in a cabinet in Mistress Marsh's boudoir. Marston Hall is a handsome mansion of the Tudor Period with many gables and bay-windows, within and without speaking of affluence and comfort. Thomas Marsh had married a Spanish lady, who, by the aid of the apothecary-physician, the "Leech of Folkstone" is endeavouring to put an end to her husband's life by means of sorcery. The little daughter of the house has witnessed, unseen, one of the *séances* of her mother and the Folkstone doctor.

"Miss Marian Marsh, a rosy-cheeked laughter-loving imp of some six years old, could be mute as a mouse when the fit was on her. A handsome and highly polished cabinet of the darkest ebony occupied a recess at one end of the apartment; this had long been a great subject of speculation to little Miss. Her curiosity, however, had

always been repelled; nor had all her coaxing ever won her an inspection of the thousand and one pretty things which its recesses no doubt contained. On this occasion it was unlocked and Marian was about to rush forward in eager anticipation of a peep at its interior, when, child as she was, the reflection struck her that she would stand a better chance of carrying her point by remaining *perdue*. Fortune for once favoured her. She crouched closer than before and saw her mother take something from one of the drawers, which she handed over to the Leech. Strange mutterings followed and words whose sounds were foreign to her youthful ears. Had she been older, their import, perhaps, might have been equally unknown. After a while there was a pause; and then the lady, as in answer to a requisition from the gentleman, placed in his hand a something which she took from her toilet. The transaction, whatever its nature, seemed now to be complete and the article carefully replaced in the drawer from which it had been taken. A long and apparently interesting conversation then took place between the parties, carried on in a low tone. At its termination, Mistress Marsh and Master Erasmus Buckthorne quitted the boudoir together. But the cabinet!—ay, that was left unfastened; the folding-doors still remained invitingly expanded, the bunch of keys dangling from the lock. In an instant the spoiled child was in a chair; the drawer so recently closed, yielded at once to her hand and her hurried researches were rewarded by the prettiest little waxen doll imaginable. It was a first-rate prize and Miss lost no time in appropriating it to herself. Long before Madam Marsh had returned to her Sanctum, Marian was seated under a laurustinus in the garden, nursing her new baby with the most affectionate solicitude.

" 'Susan, look here; see what a nasty scratch I have got upon my hand,' said the young lady, when routed out at length from her hid-

ing-place to her noontide meal. 'Yes, Miss, that is always the way with you! mend, mend, mend,—nothing but mend! Scrambling about among the bushes and tearing your clothes to rags. What with you and Madam's farthingales and kirtles a poor bower-woman has a fine time of it!'

" 'But I have not torn my clothes, Susan, and it was not the bushes; it was the doll; only see what a great ugly pin I have pulled out of it! And look, here is another!' As she spoke, Marian drew forth one of those extended pieces of black pointed wire, with which, in the days of toupees and pompons, our foremothers were wont to secure their fly-caps and head-gear from the impertinent assaults of Zephyrus and the little breezes.

" 'And pray, Miss, where did you get this pretty doll, as you call it?' asked Susan, turning over the puppet and viewing it with a scrutinizing eye. 'Mamma gave it to me,' said the child. This was a fib. 'Indeed!' quoth Susan, thoughtfully; and then in half soliloquy and a lower key. 'Well! I wish I may die if it doesn't look like Master!—But come to your dinner, Miss. Hark! the bell is striking One!' "

The doll of sorcery and magical practice was well-known in this country in those direful and dolorous days of witchcraft. Longfellow makes use of the prodigy in his play of *Giles Corey* of the Salem Farms, the scene of which is laid in Salem, Massachusetts, in 1692.

Tituba, an Indian woman, shows a young girl a mirror and asks her what she sees in it. The girl replies that she sees a man. "That is my father," Tituba explains. "He was an Obi man and taught me magic. And what is he doing?"

Mary. Holding in his hand
A waxen figure. He is melting it
Slowly before a fire.
Tituba. And now what see you?
Mary. A woman lying on a bed of leaves
Wasted and worn away. Oh! she is dying.
Tituba. That is the way the Obi men destroy
The people they dislike.
That is the way
Someone is wasting and consuming you.

And in Act III:

"What most convinced me of the woman's quiet
Was finding hidden in her cellar wall
Loose puppets made of rags with headless pins
Stuck into them point downwards."

The following comment, also from *Notes and Queries*, offers a hint as to the date when and the reason why—in England at any rate—the doll was dethroned and made an intimate personality:

"The derivation of doll may be more than guessed from the sermons of Roger Edgeworth, one of the first three prebendaries of Bristol Cathedral, elected 1544. His sermons were printed in 1557, in a little stout quarto volume in black letter, much like an early edition of Latimer's sermons, or King Edward VI's first Book of Homilies. He deals with the popular outrages of the Reformation and among others that the images were taken from the churches and given to children as a pretty idol or doll."

If the Reformation is responsible for making the doll a plaything, then one of the earliest instances that has come down to us is seen in the charming portrait of Arbella Stuart still owned by the

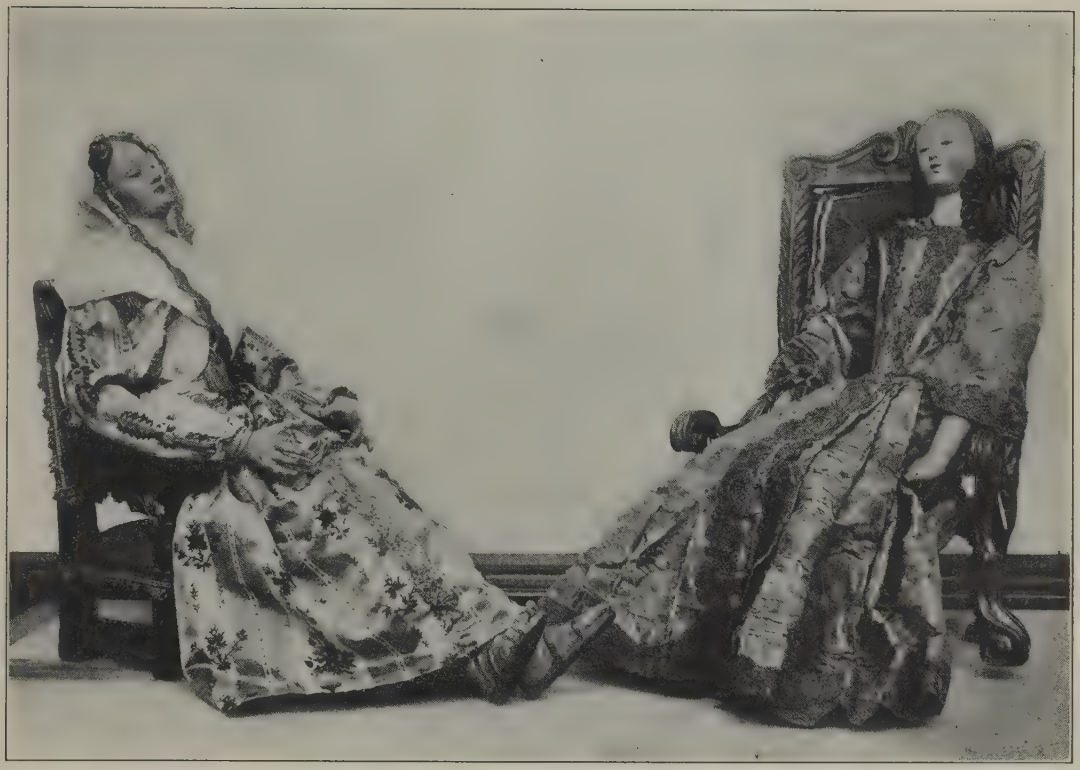

Plate XI. Italian Dolls with Terra-Cotta heads, 17th Century, Henry d'Allemagne Collection, Paris.

Plate XII. Arbella Stuart, Portrait owned by the Duke of Devonshire.

Duke of Devonshire and represented here on Plate XII.

The little girl is so interesting in herself and had, like all the ill-fated Stuarts, such a romantic and tragic history, that no apology is needed for giving her a few words.

Arbella Stuart was born at Chatsworth, in 1575, the daughter of Charles Stuart and Elizabeth Cavendish, whose mother was Elizabeth Talbot, Countess of Shrewsbury, the famous "Bess of Hardwick," immensely rich, proud, selfish, unfeeling, and a great intriguer, playing friends alternately with Queen Elizabeth and Mary Queen of Scots.

Arbella's other grandmother was the grim and intriguing Lady Margaret Douglas, Countess of Lennox, who was the daughter of Margaret Tudor, sister of Henry VIII; and, consequently, she was first cousin to Queen Elizabeth. As mother of Lord Darnley (Mary Stuart's cousin and second husband), the Countess of Lennox looms large in the turbulent history of the time. Both of these grandmothers spent some time in the Tower on account of their intrigues.

Arbella Stuart was, therefore, a royal child of both Tudor and Stuart Houses and stood in line to the inheriting of a romantic and unhappy career as well as the thrones of England and Scotland.

Her latest biographer, B. C. Hardy (London, 1913), says:

"Arbella was a very pretty child, a good deal prettier than when she grew up; and she had always very engaging manners. A delightful portrait was painted of her just before she was two and it hangs still in Hardwick House. The solemn little baby face with hair coiffed grown-up fashion under a Marie Stuart cap banded with jewels, the clear blue eyes and golden-red hair, the childish figure tucked into the voluminous brocaded dress of the period, and the great jewel hung round her neck showing the device of a heart, a

coronet and the motto *Pour Parvenir j'endure*, all present a rather pathetic contrast to what is evidently the real interest of the occasion to Arbella. She had refused to be parted from her doll, a stiff lady in full Elizabethan garb; and she comes down to us through the centuries clutching that cherished possession, a silent dogged little figure, patiently enduring all the squabbles and intrigues that surged about her childhood and girlhood and unspoiled still by the petting and flattery of her complicated aunts and uncles of the House of Shrewsbury. Her two grandmothers still looked upon her, in spite of all opposing circumstances, as the future queen of two realms; and no efforts were spared by them to restore to her both the English and Scottish titles and estates of which she had been so unjustly dispossessed.

"The evening in August, 1587, a few months after the execution of Mary Queen of Scots and just a year before the defeat of the Spanish Armada, Queen Elizabeth gave a great supper-party to all her brilliant Court. A certain fair-haired little girl was seated close beside the Queen at the royal table and treated with singular honour; and in the course of the evening Elizabeth pointed this child out to Madame d'Aubespine de Châteauneuf, wife of the French Ambassador, with an evident desire for approval.

" 'She is very sweet and charming, your Grace.' said the Ambassadress, 'and speaks French excellently well.'

" 'But I think more of her than that,' replied the Queen. 'One day she will be a woman to rule and mistress here even as I am: I recognize much of myself in her. But,' she added, with the indomitable Tudor pride, 'I shall have been before her.'

"Yet Elizabeth proved no true prophet; for of all her loved and luckless House, perhaps Arbella Stuart's life was destined to be the most cruelly frustrated and her death the most forlorn."

It is interesting to note that Arbella's doll is dressed in a costume slightly older than the costume of Arbella's own period. Indeed, in every way the doll suggests Mary Tudor, although it was probably not intended to represent "Bloody Mary," who was most unpopular in Queen Elizabeth's reign; but the dress is, however, of her time.

Having seen a Tudor doll of high degree we must now cross the Channel and look at a Valois doll contemporary with Arbella's treasure. This beautiful doll, of the greatest rarity not only for herself but because she holds a smaller doll in her arms, is taken from the *Histoire des jouets* by M. Henry d'Allemagne, who offers the following description:

"One of the most curious specimens of the playthings of the sixteenth century, without any question, is this doll with the sumptuous costume from the collection of M. S. Derville. This doll of the Valois period carries herself with dignity as she stands in a *vitrine* held by a light band of polished steel. In her narrow case this representative of the Sixteenth Century certainly has the 'grand air.' She wears a robe of white silk embroidered with little flowers in orange silk and bordered with braid. Time has softened and combined all these colours into perfect harmony of tone and has thrown over all a delicious *patina.* The silken dress is quilted with squares and in the center of each square a flower is embroidered in silk which has faded into the colour of the first golden leaves of autumn. At the bottom of the skirt is a braid, which is carried up the sides forming a chevron-like design. The sleeves are draped with a sort of floating oversleeve, also trimmed with braid and the design of their embroidery differs slightly from that on the dress. On the side is placed a row of buttons, forming little bells.

"This doll, who is a very elegant person indeed, wears gloves that are of no ordinary richness, having cuffs that are covered with

embroidery of flowers and fruits with an allegorical medallion in the center. All the stitching is outlined by rows of tiny beads of an infinite variety of forms.

"On the right arm of this doll is hung a purse of white silk entirely covered with silver embroidery. Finally the dress is finished by a strait collar lined with braid and a ruff, or *fraise*, with pipe-like plaits edged with lace in which are mingled some brownish threads, harmonizing perfectly with the embroidery on the dress.

"In her left arm the big doll holds a little doll dressed in a gown of light blue silk with lustrous lights. To the shoulders are attached 'false sleeves' of very large dimension, scalloped and festooned over the sleeves of the dress proper, which are of yellow silk encircled with rows of silver braid from arm to shoulder. A large puff at the top of the sleeves, intended to emphasize the wideness of the skirt, is edged with fine silver lace.

"The child is dressed in the same mode as her mama: the same bell-like buttons occur on the dress and around the neck is a similar ruff, which years have but slightly discoloured. The head of this little doll is wood carved with much *naïveté*: the straight nose continues the line of the forehead; the eyebrows are indicated by a simple stroke of the pencil; and the light flaxen hair is divided into the two equal parts and ornamented with tiny jewels. The costumes of these dolls are in a remarkable state of preservation and they can be considered as among the most precious documents that we possess regarding the fashions of this period." * (See Plate XIII.)

Another sixteenth century doll, owned by the late Mr. Albert Figdor of Vienna, shows similarity of costume but the face is nothing like so gay and charming. Here we have, as M. d'Allemagne says:

* This doll came from the collection of M. Paul Eudel, who obtained it from M. Albert Goupil.

"a chubby-cheeked child of remarkable character and whose naïve and natural expression proves how much thought the sculptors of the period gave to playthings." (See Plate XIV.)

The dress is very rich with regard to material and colour. It is of bluish-green and silver brocade brightened with threads of gold and silver and edged with braid. A crown surmounted by the *fleur-de-lis* is embroidered in each compartment. The collar, or falling ruff, is trimmed with rich lace and the cap is of blue brocade.

If we may judge from their condition, it is unlikely that either of these dolls were played with. Very possibly they were models and valued for their beautiful costumes even when fresh from the hands of the tailor.

Until the end of the fourteenth century there is no mention in old French documents of dolls being given as presents; and when the "*poupées*" begin to be listed in inventories and spoken of in chronicles, it is evident that they were not intended for children. Certainly the dolls that were sent to the Queen of England as a present from the King of France in 1391 were intended to exhibit the new fashions which Isabella of Bavaria had introduced into the Court of France when she married Charles VI. *Les Comptes de la Chambre de Charles VI* (1396) contain information that Robert de Varennes, embroiderer and a *valet de chambre* of the King, was ordered to make the wardrobes of these dolls, and that he received in payment 549 *livres*, 16 *sols*. It is interesting to note that the dolls just mentioned were all made to the measurements of the figure of the Queen of England, so that she could get an exact idea as to how she would appear in the various costumes, if she liked them.

Antoine Asteran, who wrote a eulogy of Paris in the middle of the fifteenth century, described some of the numerous objects that were for sale in the bazaars of Paris and cites: "Those presents so dear

to little girls, those dolls so charming and so marvellously dressed." In 1455 a merchant of Paris, named Raoulin de la Rue, sold "a doll dressed like a young girl on horseback, and a footman." *

This toy was intended for Madeleine de France, the young daughter of Charles VII. In 1497 Anne of Brittany had a large doll dressed to send as a present to Queen Isabella of Spain; but when the doll was finished, her clothes were not deemed sufficiently rich and she had to be dressed all over again and supplied with the most beautiful of head-dresses. The expense of this doll was seven *livres.*

In the *Comptes de Charles Quint* for the year 1530 there is record of a payment of ten *livres* to the chaplain de Saint-Gudule "*pour les menuz plaisirs de ma dicte Demoiselle* (who is none other than Margaret, the future Duchess of Parma and Regent of the Low Countries) *comme de ses poupées et aucuns petits dons par elle faicts durant icelle année.*" Twenty years later the *Dépenses secrètes de Henry II* lists the sum of nine *livres*, four *sols*, for six dolls "brought to Paris for Mesdames."

Philibert Delorme in his *Traité d'architecture* mentions dolls, which are made of a kind of "paste pressed into a mould."

In 1571 Claude de France, Duchesse de Lorraine, wrote to the celebrated goldsmith of Paris, Pierre Hotmann, bidding him send four or six dolls not too big ("*non trop grande*"), the best dressed that are possible to find, for the child of the Duchess of Bavaria and also "a little doll's house all complete, including a buffet, plates, dishes, pots, pans, and everything, such as are made in Paris."

In the seventeenth century boys did not disdain to play with dolls. Little Louis XIII of France, for example, had quite a number of dolls and other little figures, as shown in the following list taken from the *Journal de Heroard:*

* "*Ung poupée faite en façon de demoiselle à cheval et ung valet de pied.*"

1604, some little china marmousets; 1605, a little man of pasteboard and plaster, a china Swiss man, a marmouset on horseback holding a leash of greyhounds, and a china man; 1606, a doll representing a little gentleman, very beautifully dressed; 1608, some angels playing the bagpipe and flute, some old people, and a china monk.

Louis XIII also had in 1604 a chariot, or coach, full of dolls.

Perhaps the most magnificent doll of this period was the one given to Mademoiselle de Bourbon (who became in later life the dashing and famous Madame de Longueville) and which cost 2,000 *écus*. This doll had a complete wardrobe, a bed, and many other things besides and was a present from the Cardinal de la Valette, who gave up his bishopric of Toulouse to become a soldier.

Louis XIV also played with dolls. Among many playthings of extraordinary beauty he had a doll's house; nine market shops with tiny figures of enamel; two little wooden theaters painted blue and ornamented with silver filigree; a sedan-chair with its lackeys; a vine-dresser with his wheelbarrow; a knife-grinder with his wheel; a brazier; and two little Moors, three and a half inches long, lying on a silver filigree bed: one with a flute and the other with a trumpet.

Dolls were valued all through this period for the display of fashions and they were important among the curios and other treasures of palace and castle. References to them are frequent in those delightful *Fairy Tales* by the Countess d'Aulnoy, one of those well-born and witty ladies and gentlemen who instituted the "Order of the Terrace" for the entertainment of little Louis XV with games and the recitation of fairy tales on the Terraces at Versailles. As Madame d'Aulnoy died in 1705 her stories give pictures of the life at the close of the seventeenth and beginning of the eighteenth century. The *Fairy Tales* of the Countess d'Aulnoy are enthralling because of their wit and inexhaustible invention and also because they

give pictures of the *décor* of the time. We have only to eliminate some of the captivating exaggeration to find ourselves in Versailles, Fontainebleau, or Marly.

In those rooms described by the Countess d'Aulnoy, where the furniture and hangings glitter with diamonds, rubies, sapphires, and emeralds and are brilliant with the soft radiance of thousands upon thousands of wax candles and where Kings, Queens, Princes, and Princesses and their courts and servitors pass through adventures controlled by good and evil fairy godmothers, we catch glimpses of special costumes, which, we can have little doubt, were often seen on the dolls of the period. Grognon, for instance, in *Gracieuse et Percinet* wears "a dress of amaranth satin lined with blue, a yellow petticoat and violet ribbons"; Florine in the *Blue Bird* does not care "to dress very grandly," but likes instead "robes of floating taffeta with jewelled clasps and garlands of flowers to adorn her lovely hair"; * the dresses that Finette Cendron took from the fairy casket were of gold and silver and when these were stolen by her wicked sisters, who "curled their hair, powdered their faces, stuck on beauty-spots, and dressed themselves in these gold and silver dresses all covered with diamonds," Finette arrayed herself in a "gown of blue satin covered with stars of diamonds"; when the White Cat appears suddenly, like the sun which has been hidden under a cloud, "her fair hair was flowing over her shoulders and fell in long curls to her feet, her head was encircled with flowers, and her gown was of light white gauze lined with pink"; Belle-Belle chooses from a handsome Levant morocco trunk a costume of green and gold brocade, at the suggestion of the Fairy, who provided it and who was herself a marvellous apparition "in a gown of blue velvet lined with ermine, her hair bound with pearls and surmounted by a glittering crown of jewels"; and Belle

* This may have seemed very simple to Florine, but it is very rich and elegant simplicity.

Plate XIII. French Doll, 16th Century, Henry d'Allemagne Collection, Paris.

Plate XIV. French Doll, 16th Century, Henry d'Allemagne Collection, Paris.

Étoile wears "a pink velvet gown trimmed with diamonds."

Some special references to dolls from these stories, which have fascinated so many generations of children and which are admired by all cultured persons of literary taste, will not be amiss.

Here is one from the story entitled *Prince Ariel:*

"The Princess delighted in all beautiful things, and in the present state of her heart she had need of amusement. One day when she was with her nymphs, she told them that she should like very much to know how the ladies of all the different courts in the universe were clad, in order that she might dress according to the finest model. A suggestion was all that Ariel wanted to make him set off on a journey through the whole earth. So, clapping on his little red hat, he wished himself in China, where he bought the finest stuffs and took patterns of the costumes. Then he flew to Siam and did the same. He ran through the four quarters of the world in three days, and when he was laden he came back to the Palace of Calm Delights and hid in a room all that he had brought. When he had in this way collected a number of wonderful curiosities (for money was nothing to him, his rose furnishing a constant supply) he bought *five or six dozen dolls, which he had dressed in Paris*, for there, more than anywhere in the world, fashion has sway. There were costumes of all kinds and of an untold splendour. All these, Ariel arranged in the Princess's cabinet.

"When the Princess entered, she was surprised beyond words. Every doll carried a present, either watches, bracelets, diamond buttons or necklaces, while the principal one had a case containing a portrait. Opening it, the Princess found a miniature of Leander. She uttered a loud cry, then, looking at Abricotine, she said: 'I cannot understand all that has been passing for some time in this Palace. My birds talk like rational beings. It seems I have only to wish in

order to be obeyed. Here are stuffs, diamonds, embroideries, lace and wonderful curiosities. Who is the fairy, or demon, that seeks with such care to please me so?'

"Leander, hearing her speak, wrote these words on his tablet and threw them at the Princess's feet:

'Neither sprite am I, nor fairy;
But though near you still I hover,
Yet to show my face I'm chary—
Pity your unhappy lover.
Prince Ariel.' "

Again in the story of the *Princess Mayblossom*, who was bewitched by the Fairy Carabosse and who ran away with the fascinating Prince Fanfarinet, there are several references to dolls. When the Queen lost her grand head-dress and the King his magnificent dagger and they both began to rummage everywhere "opening boxes and caskets, the keys of which had been lost for more than a hundred years, they found all kinds of curious things: *dolls that moved their heads and their eyes*, golden sheep with little lambs. lemon-peel, pickled walnuts" and so on.

This shows that "dolls with movable heads and eyes" were familiar in the early eighteenth century.

When it was found that Fanfarinet had disappeared as well as the Queen's grand head-dress and the King's magnificent dagger, Admiral Chapeau-Pointu cried out: "Come, let us go after Fanfarinet. There can be no doubt but that this rascal has run away with our Princess." "Everybody clapped their hands at this, saying: 'Let us go!' Some embarked by sea, others went by land from kingdom to kingdom, beating drums and sounding trumpets; and when people gathered round them they would cry: 'Whoever wants to gain a beautiful doll, pots of preserves, a pair of scissors, a

gilded robe, or a fine satin cap, has only to tell us where the Princess Mayblossom is, who was stolen away by Fanfarinet.' "

In the version of the Cinderella story called *Finette Cendron*, when Finette's two cruel sisters beg her to take them out of the woods with her they promised as a reward that "they would give her lovely dolls and their little silver doll's house and their other toys and sugar-plums." And Finette answers: "I know you will do nothing of the kind, but, all the same, I will be a kind sister to you."

Also in the charming story of the *Blue Bird*, when Florine is on her journey to the King Charming's realm, an enchantress tells her that the King is no longer a bird and that she will find him, and gives her four eggs, "which will serve her in time of need." The third egg is particularly interesting. When Florine breaks it "out came a little coach of polished steel inlaid with gold. Six green mice were harnessed to it. The driver was a rose-coloured rat and the postillions, also of the rat family, were of a flax gray. On the coach were four marionettes, "livelier and funnier than any of those you would see at St. Germain's or St. Lawrence's Fair. The things they did were extraordinary, especially two little gipsies who could dance a sarabande or a jig as well as Léance."

About this period "character dolls" appear. One of the earliest instances is the famous "*Chambre du Sublime*," which Mademoiselle de Thianges gave to the Duc de Maine (son of Louis XIV). It was furnished like an elegant *salon* and contained a number of tiny personages dressed to represent the famous "*beaux esprits et femmes de lettres*" of the period.

People of the second half of the eighteenth century bought many of their choice dolls in the *rue Saint-Denis* from "Sieur Juhel, who had one of the most famous shops for children's toys, dolls, and other playthings from England."

Dolls could also be purchased in 1745 and after from Raux le fils, a jeweler in the *rue des Petits Lions*, who announced in the *Mercure de France* that he had for sale some little cabinets in the style of the Chinese cabinets (probably lacquer) containing little figures of enamel,—men, women, actors, and musicians, and some little doll's houses of the same material with very lovely apartments.

These delicate and beautiful toys were very highly valued, whether made of enamel, gold or silver filigree, or carved daintily from ivory or wood. Children might play with them; but they were taught to respect and preserve them. A proof of this appears in the letter which Madame Épinay wrote in 1730 to M. de Roncherolles, in which she says: "My uncle and my aunt descended upon us a little before dinner. They brought many playthings for my little cousin and also a little silver cellaret, on condition that to-morrow she will give them to my aunt to take care of for her until she is older."

Dolls were sumptuously attired throughout the eighteenth century.

The *Mercure de France* (July 27, 1722), prints a note informing its readers that "Madame la Duchesse d'Orléans has made a present to the Infante Reine of a magnificent doll corresponding to the age of the princess and having a complete and very varied wardrobe. It is said that this present cost twenty-two thousand *livres*."

Quite expensive!

Louis XV sent a doll of nearly the same value to the Infanta of Spain, whom he expected to marry.

Regarding the dolls of this period, a French writer explains: "We have no hesitation in stating that until the end of the *ancien régime* dolls were simply magnificent. In the family of Saint-Aldegonde there was preserved a doll of much elegance which was

Plate XV. French Fashion Doll, 17th Century, pasteboard and stuff, Henry d'Allemagne Collection, Paris.

Plate XVII. French Fashion Doll, 18th Century, Rodman Wanamaker Collection, Musée Carnavalet, Paris.

Plate XVI. French Fashion Doll, 18th Century, Rodman Wanamaker Collection, Musée Carnavalet, Paris.

Cne. Coypel pinx.
B.R
Jourdain Sculp.
O momens trop heureux ou regne l'innocence !
Au milieu des plaisirs avec art recherchez
Souvent nous decouvrons mille degouts cachez,
Qui nous font regretter les jeux de notre enfance. F . . .

Plate XVIII. Portrait by Coypel of the Children of the Duc d'Orléans: Louis Philippe (born 1725) and Louise Marie (born 1726); engraved by Jourdain; Henry d'Allemagne Collection, Paris.

dressed by the tailor of Louis XV and given in 1779 to Madame de Montholon with a complete wardrobe and jewels. This beautiful doll cost twenty-five *louis*." Her last public appearance took place at the Historical Exposition of Rheims in 1876.

Dolls were also chosen to show the styles in hairdressing. In the seventeenth century Madame de Sévigné wrote from Paris to her daughter, Madame de Grignan, who lived in the provinces: "I am having a doll's head dressed to send to you;" and she mentioned this so casually that we may infer it was not an unusual thing to be done in Madame de Sévigné's circle.

In 1763 the celebrated hairdresser, Legros, so often mentioned in the memoirs of the period, exhibited thirty dolls in Paris to show his newest and most extraordinary arrangements in coiffures; and in 1765 a hundred small dolls were on view to display the newest fashions in head-dress.

It was hard enough to pile upon the real heads of those patient and long-suffering ladies of fashion, who sat for hours and hours under the slow construction, monstrous edifices of curls and puffs decorated with ribbons, gauze, strings of pearls, artificial flowers, glass gewgaws and even toys and little ships in imitation of *la Belle Poule* after that boat had won her famous victory, but how marvelously dexterous must have been the fingers that repeated those towering head-dresses in miniature!

Savary in his *Dictionnaire du Commerce* (1723), mentions "those beautiful dolls, which richly dressed and with beautiful headdresses are sent to foreign Courts to exhibit the latest French fashions."

Roman Bourgeois de Furetière also has a note regarding this important custom, which gave France so much *prestige* as a leader of modes and proved so beneficial to French trade. He says:

"There was a register's office, or bureau, established with a stamp and every kind of measurement to regulate any differences that might arise in the jurisdiction regarding a figure dressed according to the latest mode, as these dolls were sent to the provinces. The tailors and dressmakers were commanded to use these models and to follow the exact measurements for the costumes that were given to them to make."

As late as 1788 Deisbeck writes from Vienna: "They follow here pretty generally the French modes and they send to Paris for dolls, so that the ladies can have the latest costumes imitated by their *modistes*."

These dolls, so beautifully gowned and with their hair also arranged in the latest style, represented both men and women. They were welcomed everywhere. Venetian historians tell of the interest they excited when shown at the *Fiera franca* on the Piazza of San Mark.

Sometimes accidents occurred. For example, a little known French publication, *le Babillard*, recounts in 1778 the misadventures of one of these "Fashion Dolls" that was sent to England "to serve as an inspiration to the designers of fashions."

London also sent "Fashion Dolls" to various countries. Examples might be multiplied, but two will suffice. The first is from the *Gentleman's Magazine* for September, 1731.

"Several dolls, with different dresses made in St. James's Street, have been sent to the Czarina to show the manner of dressing at present in fashion among English ladies." The other dates from 1727, when Lady Landsdowne sent to one of Queen Caroline's Ladies of the Bedchamber "a little young lady dressed in the Court dress, which I would desire you would show to the Queen; and, when she has done with it, let Mrs. Tempest have it." Mrs. Tempest was a milliner.

Dolls were sent from England to the Colonies. In 1757 there is an advertisement in a New York newspaper as follows: "Mary Wallace and Clementina Ferguson, just arrived from the Kingdom of Ireland, intend to follow the business of mantua-making and have furnished themselves from London in patterns of the following kinds of ware for ladies and gentlemen and have fixed a correspondence, so as to have from London the earliest fashions in miniature. They live at Mr. Peter Clarke's, within two doors of William Walton's, Esq., in the Fly." The Fergusons made "sacks, negligées, negligée night gowns, plain night gowns, pattanlaers, shepherdesses, Roman cloaks, cardinals, capuchins, dauphinesses, shades, lorrains, bonnets and hives." The latter was a straw-bonnet shaped like a beehive. "Fashions in miniature" were undoubtedly doll models, such as were made for Queen Caroline and the Czarina, as just described.

Society has amused itself from time immemorial with many ridiculous things and in many absurd ways, but one of the most ridiculous of all was the little pasteboard figure called by the name of Pantin and representing a man or a woman whose legs and arms were set in motion by the pulling of a string. The toy may best be described by saying that it resembled the old-time nursery "Jumping-Jack," only the latter was made of wood instead of pasteboard.

Everybody in France in the Eighteenth Century played with Pantins. Ladies and gentlemen of high degree entertained themselves by holding one of these little toys in one hand and pulling the strings concealed at the back with the other while laughing heartily at the antics the little figure performed. Pantins hung conveniently in drawing-rooms and sitting-rooms to amuse visitors and to while away tedious hours of the dwellers in the house. People also carried Pantins in their pockets and bags and enjoyed them in public,

also taking delight in the applause of the bystanders. New Pantins were constantly being brought out and every shop tried to have the latest novelty. Contemporary literature is full of allusions to them.

Barbier gives a very good account of the craze in his *Journal* for 1747: "At first the Pantins were designed for children's toys; but after a time they were used to amuse the entire public. They were little figures made of pasteboard. All the parts of the body were separate and were attached by strings at the back of the figure. When these strings were pulled the arms, legs, and head were all joined together and the Pantin could be made to dance. These little figures represented Harlequin, Scaramouche, Mitron, Shepherds, Shepherdesses, etc., and were, consequently, painted in all kinds of ways. Some of them, indeed, were painted by good artists, among them Boucher, one of the most famous members of the Académie; and these sold for very large prices. The Duchesse de Chartres, for instance, paid 1500 *livres* for one of these Pantins.

"These silly things engrossed the attention of all Paris, amusing everyone to such an extent that you could not go into any house in January, 1747, without finding a Pantin hanging by the mantelpiece. Pantins were given as presents to all the women and girls and the rage for them was so great at the beginning of the year that all the shops were filled with them for New Year's gifts.

"The Pantin was, however, not a new invention: like many other things, it was a revival. Twenty years before this the Pantin had been the fashion and a character song had been written upon this little figure:

'Que pantin serait content
S'il avait l'art de vous plaire;
Que pantin serait content
S'il vous plaisait en dansant.'

Plate XIX. Pantin in Louis XV. costume, Henry d'Allemagne Collection, Paris.

1

2

Plate XX. (1) French Lady, 18th Century; (2) French Cavalier, 18th Century; courtesy of *The Connoisseur*.

"This foolishness passed from Paris into the provinces and soon there were no homes of fashion without Pantins from Paris. The cheapest of these trifles sold at first for 24 *sous*. As everybody had Pantins, of large or small size, the craze became excessive and finally collapsed."

The rage while it lasted was such that ladies were dressed *à la pantin* by their *modistes* and seamstresses. Everywhere you saw people playing with Pantins: in the exclusiveness of the Court and in the publicity of the streets; and we read in memoirs and journals of the day that it was not uncommon to see old men pulling the strings with trembling fingers to make the Pantin dance. Of course, the moralists and satirists had much to say about this silly amusement of the upper classes. "The *nobility*," exclaims a French writer, "unravelled tapestry and other materials, played with Pantins and lapsed into childhood, while the *people* came of age!"

The little plaything is now forgotten, but its name remains in the French vocabulary and to-day any one who vacillates in his opinions, or who is inconstant in his tastes, or who is the tool of another person, is called a Pantin. A satirist says:

"The race of Pantins made of flesh and blood does not seem to be disappearing from the bosom of society. France, like many another country, can class as Pantins a great many persons who have embraced a political career: the Government pulls the strings and the Pantin, whatever his age or quality, gambols like a pasteboard figure."

The extraordinary favour that the Pantin enjoyed had an influence upon the dresses and head-dresses of the ladies of the eighteenth century. Fashion seized upon the Pantin and the *modistes* made dresses *à la pantin* for their patrons. The editor of the journal, *la Bigarrure*, shows all the follies of which his contemporaries were guilty on the subject of Pantins:

"The Pantin is one of those *chefs-d'œuvre* that French genius, weary of creating prodigies, permits itself every now and then to compose. There are Pantins like magistrates, Pantins like *abbés*, Pantins like coxcombs and Pantins like ladies of quality; and in those days if you did not have a Pantin, you were not in the fashion. One man of large fortune ruined himself because he kept forty workmen busy day and night making novel figures, which he distributed throughout Paris to his friends and to his friends' friends, both men and women; and one lady sold nearly her entire wardrobe and many of her jewels to have fifty very wonderful Pantins in her boudoir. At last the extraordinary vogue for the Pantin began to wane at Court and in Paris, and made an honourable retreat into the provincial towns."

"These Pantins," says M. Henry d'Allemagne, "which were so very fashionable in the Eighteenth Century, were simple images printed on a sheet of paper and afterwards painted in water-colours. They were on sale everywhere in the form of prints and it was a pleasure for amateurs to cut out and assemble the limbs scattered haphazard over the sheet of paper. The work was very simple. After having pasted all the parts on a thin sheet of pasteboard, you cut out each piece and then assembled them at the joints with a thread connected on each side of the back around a bead. All the strings were united here and fastened by a knot, or a ring, to one string, which the operator held in his fingers. There was nothing more to do now save to make the subject dance; and the Pantin made all sorts of motions, from the most elegant movements to the drollest contortions —all to the great joy of the spectators.

"I have found one of these old sheets which had not been cut out and give its reproduction here. The figure is that of a grand *seigneur*, richly dressed: his waist is belted by a silken scarf and he

proudly wears a garland of flowers *en sautoir*, of which he seems as satisfied as if it were the most distinguished decoration. A *chapeau* with a large plume covers his curled wig; and thus attired he has—*ma foi!* a very grand air. Without daring to assert that the first model was invented by Boucher, it is evident that this clever plaything was designed by an artist who knew all the resources of his art. I should remark that to facilitate the movements the arms are in a single piece, while the legs and thighs are articulated separately: this arrangement was indispensable in order to permit the Pantin to dance with ease and grace."

And where did this absurd toy originate?

Some authorities say that it came from the little village of Pantin, near Paris, where the boys and girls were particularly famous for their dancing. And everybody sang this little verse:

"Ceux de Pantin, de Saint Ouen, de Saint Cloud,
Dansent bien mieux que ceux de la Villette;
Ceux de Pantin, de Saint Ouen, de Saint Cloud,
Dansent bien mieux que tous ceux de chez nous."

Many other verses were written about the Pantin. For example:

"On vit autrefois des Français,
Qui de Pantins remplissaient chaque étage,
Salon, boudoir, corridor, cabinet,
Et qui depuis dans leur transport volage
Ont adopté le bruyant bilboquet."

And another:

"D'un peuple frivole et volage
Que le pantin soit la divinité!

Faut-il être surpris qu'il chérisse une image
Dont il est la réalité?"

And the celebrated Collé wrote:

À PROPOS DE SOCIÉTÉ

J'ai vu tout
Par le trou de la serrure:
Pantin, je vous le jure
Pour lui m'a donné du goût.
Tu dansais,
Pantin! tu sentais sans cesse,
Avec tant d'adresse,
Qu'en moi-même je disais:
Ah! mon père!
Qu'il est donc plaisant!
Qu'il est donc divertissant!
Ah! mon père!
Sachez où l'on vend
De quoi me donner autant
De contentement.

D'Alembert bestows quite a scathing criticism upon the Pantin, when he gives it a definition in his *Encyclopédie:*

"There is a little figure," he says, "painted on pasteboard, which, by means of little strings which you pull, makes little contortions proper for the amusement of children. Posterity will find it difficult to believe that in France persons of a ripe age could have, in an access of vertigo that lasted far too long, amused themselves with these ridiculous toys and employed themselves in searching for them

with such enthusiasm, while in other countries Pantins were relegated to children of the most tender age."

Memory had not quite killed the Pantin when Adolphe Adam wrote in 1856 an *opéra bouffe* in one act, entitled *les Pantins de Violette*, in which the characters were Pierrots, Polichinelles, Columbines, and Magicians. One of the songs, called "*Pierrot est un joli Pantin*," became a great favourite.

Here are the verses:

"*Pierrot est un joli Pantin;*
Au regard vif, à l'œil mutin;
Chantant, dansant, soir et matin,
Il n'engendre pas le chagrin.

Il est, dit on, l'humeur cassante,
Et très inflammable parfois;
Ect-ce donc chose surprenante
Qu'on brûle quand on est de bois.

C'est un garçon complaisant,
Gaillard et divertissant,
Et qui pour vous satisfaire,
Se met tout en mouvement."

CHAPTER THREE

DOLLS OF THE 19TH CENTURY

BY the beginning of the nineteenth century the doll was thoroughly established as a plaything and manufacturers began to realize that it had great potentialities as an industry. Consequently, we find France, Germany, and England constantly improving the doll. Wooden heads were supplanted by china and *papier-mâché* heads; and these, in their turn, by heads of wax and fine porcelain, or bisque. Improvements also took place in the body of the doll: the materials of which it was made; the shape into which it was cut; and the method of the stuffing of the kid, linen, or canvas body. The hands and feet were also subjects of experiment and much attention was paid to the articulation of the joints and to the introduction of wires to enable the doll to take natural positions and to hold them. The heads were made to turn and bend in all directions; the eyes were made to open and shut; and expensive dolls were made to walk and to talk. Many persons remember the hard triangular piece of kid and wood that was sewed up in the chest, nothing more or less than a little bellows, which, when pressed, gave forth a squeak, interpreted by the child as the doll's voice.

The tendency was always to make the little girl's companion more and more life-like, yet the model was not of the everyday world. The elegant lady-doll, with her handsome dresses and hats, her dainty underclothes, and her pretty shoes and stockings remained the favourite. And, moreover, the sweet, smiling face with its rosy cheeks, blue eyes, and little red lips—often parted to show four pearly teeth —and crowned by its much-dressed flaxen hair, appeared in amazing variety.

It is only of comparatively recent years that the merry and mischievous child has been used as a doll-model. Indeed, in the nineteenth century realism was not desired. A doll had to be, first of all things, a doll; and the handsome doll of the nineteenth century took the child into a doll-world of imagination and make-believe. To-day the position is reversed,—the child takes the doll into its everyday and matter-of-fact world; and the doll is a matter-of-fact doll.

M. Henry d'Allemagne throws much light on the French dolls of the early nineteenth century. In his *Histoire des jouets* he says:

"In the eighteenth century the heads of dolls were of carved wood and painted more or less artistically. The body was sometimes of wood, but more frequently was made of scraps of material rolled neatly and held by a light band that also formed the arms, at the extremity of which the wooden hands were fixed. With her dress of figured silk, or her handsome coat *à la française*, the little personage thus constructed was far from making a sorry appearance. However, this kind of doll cost quite a good deal of money, chiefly on account of the carving which had to be done by a special workman. To bring this type of plaything within the reach of moderate purses, it was necessary to find mechanical means to take the place of manual labour.

"The invention of *papier-mâché* completely changed the manufacture of dolls and we are to-day very far away from the formless doll of kid, white, or pink, which was the delight of the children during the second half of the nineteenth century. The kid body of these dolls was cut out by machinery and sewed together in such a way as to form a sack. The bran with which the body was stuffed

gave it a certain consistency; and the arms and legs were likewise filled. But woe to the too inquisitive child, who, wishing to find out how the toy was constructed, made a wound with the scissors in body, arm, or leg; the bran would then run out in a torrent, despite the tears of the guilty one; and the closer the child pressed the baby to its heart, in the distress of the moment, the quicker was the destruction, until finally the skin was entirely empty and the doll looked like nothing but an old glove surmounted by a grimacing head."

In the *Album* of Albert Maury, a collection by a manufacturer of toys during the Empire period, we find that the doll industry of France at the beginning of the nineteenth century was developed on the lines of costume. Little improvement was made in the actual dolls, which do not compare in beauty or naturalness with the dolls of previous centuries, as will be appreciated by comparing the dolls shown here with those shown on previous pages.

"We should note," writes M. Henry d'Allemagne, "that most of the dolls in this *Album* are of the most rudimentary construction: the legs are replaced by two little stems of wood fixed in a little square board, or, in other cases, the doll is supported by a single stick fixed on a piece of turned wood. The decoration of the corsage is a sort of frilling, or plaited ruff, which proclaims cheapness. In the faces of *carton moule* two eyes of blue *faïence* shine with a fixed and desperate stare; the hair painted on the head, consists of very regular curls whose perfect symmetry is most unnatural.

"The subjects represented by the dolls in this *Album* are most diverse: sometimes it is a baby in short skirts, or else a great lady in evening costume; we see also a bride literally smothered in orange blossoms, quite out of proportion to the size of the doll.

"Foreigners are not forgotten in this collection: we find here a Swiss peasant, her head covered with a wide hat and her hair arranged

Plate XXI. Doll-models, 19th Century, from the Maury Album, Henry d'Allemagne Collection, Paris.

Plate XXII. Doll-models, 19th Century, from the Maury Album, Duc de Reichstadt in centre, Henry d'Allemagne Collection, Paris.

in a long plait which reaches nearly to her feet. By her side is a Spanish woman with her *mantilla* and below an Italian with such short skirts that we must take her for a ballet dancer. Many of these ladies are dressed in Scottish plaids, or flowered materials somewhat resembling wall-paper; they are generally very *décolletées* with a very low corsage and an enormous bow covering the breast. Two of these dolls wear on their necks a decoration which looks as if it represented the little King of Rome. Nearby we see two little boys wearing the costume of the end of the eighteenth century; one is in a kind of *carmagnole* and has on his head a Phrygian cap, souvenir of the Revolution; the other, who appears to be an aristocrat, possesses a large plaited linen collar, a superb green waistcoat fastened by three buttons, and a little short, round jacket. His head is covered by a large felt hat with two sharp horns slightly resembling the hat of the *Incroyables*.

"In this same volume we find some undressed dolls made of kid and stuffed with sawdust. It was this kind of doll that continued in use until the manufacture of *carton moule*, when the arms and legs were held by india-rubber.

"It should be noticed that all the dolls that appear in this collection are of French manufacture; and for this branch of the toy industry we had not then been obliged to go to Germany. Most of the dolls made at this period are of *carton moule* and only the hands are of carved wood. Without being exactly what one would call fine toys, it is evident that these little *figurines* have been made with great care and are particularly good, when we remember the modest price at which they were offered to the trade."

The dolls shown here are from this *Album* of M. Albert Maury, of which M. d'Allemagne speaks. Plate XXI shows seven dolls, one of which is undressed, which are accurate represen-

tations of the costumes of the Empire period. Here we have the characteristic waistline below the armpits, the large bow at the corsage, and the hats and feathers of the day. It seems strange that any children would be satisfied with dolls that had little sticks for legs and these placed on a stand. The last one on the line looks very queer with only one prop. Such dolls must have been difficult to play with.

It is interesting to compare with the dolls represented here the doll from the Essex Institute, Salem, on Plate XXIV, which is supported on sticks.

In another picture also representing the Empire period, the dolls are furnished with legs and feet and much more satisfactory arms and hands (See Plate XXII). The central figure portrays Napoleon's son, the Duc de Reichstadt, also called "L'Aiglon," in what would appear to be an undress costume were it not for the decoration he is wearing. On his right stands a Mameluke soldier with resplendent turban and feathers and next to him a bride with veil and flowers. On the other side of the young Duc de Reichstadt is Polichinelle and a "Baby." "Baby" is wearing a bonnet with a most ridiculous arrangement of feathers. The little cuffs around "Baby's" pantaloons are also highly amusing.

In the third picture, also from the Maury *Album*, we have the ever popular Arlequin, Polichinelle, and Bobèche. Plate XXIII.

And where did the little children of the Napoleonic epoch buy their dolls?

Well, they could go to M. Biennais, in the *rue Saint Honoré*, before whose shop a violet-hued monkey was displayed on the sign with the words "*Au singe violet*," where were offered handsome furniture in the Empire style and toys and curios of many kinds, including dolls. An equally famous toy-merchant was M. Darbo, *rue*

Richelieu, No. 95; his sign, "*Aux trois singes.*" Handsome toys and dolls could also be purchased at *Petit Dunkerque*, at the corner of the *rue Dauphine* and the *quai Conti.* In 1808 there were eight famous shops for children's toys and dolls in Paris. One was kept by M. Lobjoy, *rue Saint Antoine.* The others were: M. Cachleux, *rue Saint Denis*, No. 116; M. Cochet-Dehenne, *rue du faubourg Montmartre*, No. 51; M. Dubois, *rue Saint Honoré*, No. 53; M. Nerville, *rue Saint Denis*, No. 199; M. Revennes, *rue Grenetat;* M. M. Rheimbolds et Cie, *rue Bourg d'Abbé*, No. 11; and M. Stos, *Palais du Tribunat*, No. 228.

Talking-dolls and walking-dolls are of much earlier date than commonly supposed. M. Henry d'Allemagne mentions that in *le Bon Génie*, a child's periodical, there is a note saying that at the *Exposition de l'Industrie française* in 1823 there were dolls that said "Papa" and "Mama" when their hands were touched, adding that this invention was patented in 1824 by Maelzel.* The mechanism was a little bellows placed in the body of the doll, which was put into motion by the left arm of the doll and functioned by means of a wire. The sound was produced by a passage of air across a horn and, by means of an ingenious arrangement, the bellows opened and shut twice in succession articulating two syllables, which, by a little imagination, could be taken for "Papa" and "Mama." It was the right arm which had the honor of pronouncing Mama. The mechanism of the other arm was identical; there was simply a modification in the form of the horn. In 1826 the walking-doll was introduced, and about the same period opening and shutting the eyes by means of a weight.

* Johann Nepomeek Maelzel (1772-1838), inventor of various complicated musical instruments and of the famous metronome, by which time can be measured, first manufactured in Paris in 1816. Maelzel also invented an ear-trumpet for Beethoven and spent the last years of his life in the United States, where he exhibited an automatic chess-player.

"The Parisian workmen," says M. Natalis Rondot in his excellent report of the Exposition of 1849, "have no rivals in the making of doll's clothes; they understand how, with a marvellous nimbleness, and skilfulness of finger, to create with the tiniest pieces of material a most elegant *toilette*. The cloak, the *casarecka*, and the dress of a little doll costing but a franc are perfectly correct reproductions of our newest fashions; the *modiste* also shows herself a skilful seamstress in those costumes trimmed with coquettish ruffles; and, at the same time, she gives proof of taste in the choice of materials and in the contrast of colours. The doll is hurried off to the *départements* and often to foreign lands as patron of the fashions: she has even become an indispensable accessory for all the latest novelties and it is now the case that without a doll merchants would find it difficult to sell their wares. The first cloaks that were sent to India were worn on their heads, like mantillas, by the ladies of Calcutta, until the doll-model arrived to show the fashion."

The French always triumphed over their neighbours in making dolls' clothes and *layettes*. The *trousseau* consisted of sixteen pieces: three dresses, shoes, stockings, hats, sacks, and gloves. The *layettes* consisted of ten pieces.

Prices were as follows, as given by M. Natalis Rondot and quoted by M. Henry d'Allemagne: "Some of the dolls' shoemakers made boots and shoes of silk; others, footwear of kid. The silk shoes sold for 33 *centimes* a dozen to 3 *francs* a dozen; kid shoes cost from 6 to 30 *francs* a dozen and were cheaper than those made in England. The difference in price was still greater for the cotton stockings: these were sold in Paris for 4 *francs* 50 *centimes* a gross; for the ordinary ones 3 *centimes* a pair, and the fine and open-worked ones were not worth less than 3 *francs* a dozen.

As for the dolls' wigs, the price was 2 *francs* 25 *centimes* a dozen

Plate XXIII. Doll-models, 19th Century, from the Maury Album, Arlequin, Polichinelle et Bobèche, Henry d'Allemagne Collection, Paris.

Plate XXIV. French Doll, early 19th Century, owned by Miss Susan Osgood; French Doll, 1812, and French Fashion Doll, 1812; Essex Institute, Salem, Massachusetts.

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Plate XXV. (1) American Doll dressed like Mrs. Bowditch, 1770; (2) Spanish Wax Dolls, 18th Century, imported by Captain James Cheever; Essex Institute, Salem, Massachusetts.

L'INCLINATION DE L'AGE
Sur les frivoles Jeux, dont s'occupe cet Age,
Gardons nous de jetter des regards mépriſans,
Sous des Titres plus impoſans,
Ils sont aussi notre partage.

Plate XXVI. Portrait of a Daughter of M. Mahon with Doll dressed as a Carmelite Nun, engraved by P. L. Surugne (1743), Henry d'Allemagne Collection, Paris.

up to 15 *francs*. The price of rich dresses and gloves was proportionate to the rest. Finally, if one wanted a completely dressed and equipped doll, but not too expensive, it could be obtained for about 4 *francs* 50 *centimes*.

The following poem in the *Journal des Dames et des Modes* (1821), gives an idea of the elegance with which the doll of the period was dressed:

"Adèle à peine avait six ans
Age d'or de la vie où l'on n'est occupée
Que du soin d'orner sa poupée;
Adeline en faisait ses plus doux passe-temps
Il faut pour sa poupée une robe, des gants,
Souliers mignons, large ceinture,
Schall, collier et ce qui s'ensuit:
Plume de coq, dont on fait un esprit,
En un mot, complète parure,
Tout ce qu'il faut au bal pour attirer les yeux,
Bref, ce qui fait qu'en voyant une belle
Que parent ses attraits et la mode nouvelle,
Chacun s'écrie: elle est aux mieux!
Pourquoi, lui dit un jour un grave personnage,
Parer votre poupée avec de tels habits?
Il serait mieux, à mon avis,
De lui donner celui des enfants de votre âge
Petit robe et pantalon,
Chapeau noué sous le menton,
Cheveux bouclés ajustements commodes
Tels qu'on les a dépeints dans le Journal des Modes.

Dolls were long in arriving at the importance they have to-day.

The manufacture began to improve about 1844; and at the *Exposition de l'Industrie* of that year two names come into notice, Belton and Jumeau, *rue Salle au Comte*, who exhibited a fine collection of dolls, both dressed and undressed. Mention was made in the *Rapport du Jury* of another manufacturer, M. Brouillet, *rue Saint Denis*, No. 116, "who makes dolls so well constructed that they can stand upright without the support of sticks:* these dolls can be easily dressed and undressed; and therefore, little girls can learn to cut out and sew dolls' clothes for them. M. Brouillet makes a great many dolls and their little clothes."

In 1849 the *Report of the Jury* again shows that dolls had greatly improved in the past few years: "Increasing business in this industry has brought about a division of work and in the last few years, thanks to these intelligent efforts, the price of dolls has lowered, their construction has improved, and their sales have increased."

The doll of this period was technically composed of ten pieces, so M. d'Allemagne says: "(1) a bust of wax, or paste; (2) a body, either of cotton, or of kid stuffed with sawdust; (3) teeth of straw, or enamel; (4) eyes of glass, or enamel and painted; (5) hands of wood, paste, or yellow kid; (6) hair, curled or crimped and beautifully dressed; (7) stockings and body-linen; (8) a complete toilette; (9) a hat; and (10) shoes.

"Each one of these divisions is given into the charge of a special person; and that is what has brought about the present state of perfection

"The head of wax has been for a long time supplied from England: those that are made in Paris have less delicacy, although they are more realistic. The body *en carton* is sold in gross at the price of twenty-three *centimes* the dozen; this price is higher than in

* See page 50.

Saxony, where we used to get them. We now have *modistes*, wig-makers, and artificial flower-makers for dolls. It is owing not a little to dolls that the people of the two hemispheres are acquainted with France and have become familiar with her ideas and her customs. If you were to open a box destined for Valparaiso, Mexico, or Smyrna, you would find what is called an 'assortment': *grisettes*, peasants, canteen-women of the army, elegant ladies in bridal gowns, street dress or ball costumes; and queens and marquises of the eighteenth century.

"In 1850 a new invention appeared,— a doll by Mlle. Calixto Huret, made of gutta-percha. The heads were of porcelain and could be turned. At first Mlle. Huret offered these dolls undressed; but later everything was provided in the way of linen, furs, shoes, and dresses; and there were several *modistes* who worked exclusively for these miniature people. The trade was lucrative: women earned three or four *francs* a day. The center of this business was in the streets around *le passage Choiseul*, where there were many houses specializing in articles of dress for dolls that made a fortune.

"The hair on these dolls was at first painted on the *papier-mâché* heads; but afterwards it was made of flax and, for the finest dolls, of astrakan fur, which, not wearing well, was supplanted by the hair of the Thibetan goat. Later the hair of all dolls was made of silk and the most lustrous and realistic wigs were made of this material."

In 1855 three houses became supreme in the manufacture of dolls. That of M. Jumeau, who attracted attention in 1844, stood first.

"This manufacturer," says M. Henry d'Allemagne, "exhibited dolls preserving the *cachet* of elegance and good taste which has always distinguished the productions of his house, in which are not only made dolls *de luxe* but also ordinary dolls, with or without

trousseaux, and dressed with care and whose prices have increased the important sale of dolls in France and for export.

"Then M. Voit Hildburghausen, whose contribution to the Exposition consists of a collection of dolls' heads in *papier-mâché* whose faces are both pretty and distinguished: their hair is dressed and ornamented with much taste.

"The work of this house was important to our industry because it lifted the tribute that we had been paying to Saxony and England for heads of porcelain and wax. In this same Exposition the wax-dolls were of beautiful workmanship, but their prices were prohibitive for general trade.

"Mme. Montanari of London showed some wax-dolls of large size and of great variety executed with care and a remarkable perfection; M. Napoleon Montanari of London exhibited some groups of statuettes and *figurines* in wax of a perfect execution; and M. Richard Montanari of London exhibited heads of dolls in wax covered with a fine muslin: this invention, which seems to be good, has not yet the sanction of use or time."

To compete with the English trade France had to develop this industry and to make waxen faces of equal beauty.

M. Natalis Rondot wrote about this time:

"Most dolls' heads are made of *papier-mâché*. Saxony furnishes them, but we get our wax heads from England. We have had the idea of making porcelain heads in France and this manufacture, neglected by us, has been introduced in Bavaria, Prussia, and Austria: it has developed greatly in Cobourg, Sonneberg, and Nuremberg. The heads that come from these places are very well executed. The back of the head is hollowed out because this kind of porcelain has to pay custom dues of 3 f. 80 par kilogramme, so we are obliged to

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Plate XXVII. (1) English Doll, wooden, early 18th Century, South Kensington Museum; (2) English Doll, wax, about 1770-80, South Kensington Museum; (3) German Doll, 18th Century, in blue silk dress and rose-colored jacket, Germanic Museum, Nuremberg; (4) Italian Fashion Doll, pasteboard and stuff, 17th Century, Collection of Mrs. De Witt Clinton Cohen, New York.

Plate XXVIII. English Doll, 18th Century, Georges Saville Seligman Collection, Paris.

reduce the weight of these objects as much as possible. Heads of size No. 4 cost in Cobourg ten *francs* a dozen and the dozen weigh about two kilogrammes. The cost of transportation is about three *francs* a dozen. In France good painters of porcelain consider it derogatory to paint dolls' heads and this is the reason we have to go to Cobourg and Sonneberg, which have a right of customs of seven per cent.

"In 1855 a French exhibitor at the Exposition, M. Fr. Greffier, showed some Japanese dolls called by the names of 'babies.' They were of good models, of excellent manufacture, and of low price; and at this Exposition, dolls perfectly jointed and of an entirely new style, were shown by several French manufacturers."

"At the present time," Henry Havard exclaims toward the end of the nineteenth century, "the big toy-shops resemble veritable microcosms, where we see in miniature everything that we meet with upon our continent: automaton quadrupeds; singing-birds; grotesque personages; babies that talk and cry; little railroad trains and big steamboats; churches, little houses of all kinds and green-houses; soldiers of wood and of lead; cannon, provision-wagons, guns, and swords; magic-lanterns; luminous spinning toys; dolls *en grande toilette;* dolls dressed like Punch; trumpets, drums and so forth.

"A reporter of the Exposition of 1867 was horrified to see an India shawl worth 300 francs on the shoulders of a doll! What would he say if he saw dolls of to-day wearing real diamonds and other jewels bought from a real jeweller?

"To-day we have returned to those olden-time extravagances; and the Exposition of 1889 at the *Champ de Mars* showed us a great number and great variety of dolls, very remarkable in composition and dressed with true magnificence."

The manufacture of the French doll, or, perhaps we better

say, the *poupée de luxe*, started about the year 1862. Another French authority tells us: "It is very true that before this period high-priced dolls were made, but they were the exception, and moreover, these dolls were always constructed in what we might call academic form. They were angular, stiff, and made all in one piece with very common heads and very awkward limbs. In a word, it was the German doll that had come down through the centuries, unchanged in appearance although improved in manufacture. However, the Paris dolls had the advantage of being dressed and in the French taste. All the heads of these dolls, either of porcelain or pasteboard, more or less ordinary in expression, were made in Germany.

"Toward 1862 the idea came into the head of a manufacturer of dolls, M. Jumeau, to free his industry from the tribute it had paid to Germany for so long a time and to create a doll that would be really French. M. Jumeau realized that no matter how graceful the form might become, it would have little value unless it were completed by a pretty face. Science and art being put under contribution, the result was the creation of the French doll and the manufacture of ornamental dolls which continued for many years.

"M. Jumeau modelled a type of head and had it produced in biscuit by a workman in porcelain; next, he had this head coloured by a skilful artist. This happy type, with the cheeks slightly puffed out, fresh tints of the complexion, and sparkling eyes, is the one that was subsequently adopted by the German makers.

"In the first models the head and the bust (we mean by the bust the part including the thorax and the back, the upper part of the torso) was of a single piece. One day the inventor's eldest son thought of an improvement which would give the head (which had now become separate from the bust) an ingenious articulation. By this means the head could be moved in any direction, up and down

and round and round, and could be made to lean forward, backward, and sideways at every angle, thus simulating every life-like motion and pose. The eyes were made of enamel exactly on the model of artificial eyes with an iris that imitated the beauty and vivacity of real eyes.

"The French dolls were of fourteen sizes, all well proportioned. The largest was not over a *metre* (thirty-nine inches). This industry soon attained considerable prosperity and its creator, who for twelve years had made dolls for 50,000 francs, saw his income rapidly soar into a million francs.

"The next important house was that of M. Bru, which reached the sum of 200,000 francs. M. Bru brought the wooden doll to perfection by the addition of an internal organ, which permitted the body to bend forwards, backwards, and sideways. The wooden dolls were jointed and jointed so well that they could be made to assume the most natural positions.

"Let us make an autopsy of the doll with the kid body. The porcelain head is hollowed out and has a hole at the top into which is fitted a little cork; and upon this little cork the wig is glued. There are two holes in the face into which are fitted from the interior those little eyeballs of blue or black enamel to be held in place by wax and a layer of plaster. The head is open all the way to the neck; and at the base of the neck is placed the tiny mechanism of which we have spoken. This mechanism is attached to the bust and permits the head to be moved in all directions. The wig is made of goat's hair and is of the colour called Thibet. The body is of white kid (pink kid is used only for common dolls), lined with linen and filled with fine sawdust; and the edge of the bust is held between the linen of the inside and the kid of the outside. The body, the legs, the arms, the hands, and the feet are each cut out of a single piece

of kid (no matter what the model may be), which insures accuracy of form. To the body the arms are attached first and then the legs. The joints of the shoulders, elbows, thighs, and knees are intersected by a small iron wire, by means of which these members can be moved, or kept in any desired position.

"All the mechanical parts of the doll are made and adjusted by men and all the other parts are made by women."

The improvements of the French doll served to increase the manufacture of dolls' boots and shoes, hats, *lingerie*, jewelry and all the accessories of dress and toilet. The doll's dressmakers also multiplied and have never ceased to astonish and delight the world with their amazing invention, ingenuity and dexterity.

Doll-making was one of Germany's earliest industries. Old wood-cuts show that there were makers of dolls in the fifteenth century. One ancient illustration from *Hortus Sanitatis* is reproduced in *Kunst und Kunsthandwerk* (1912), p. 417, and shows two doll-makers carving dolls out of wood, with half-finished dolls lying on the tables beside them.

It may have been the great excellence of the German wood-carvers, particularly in Nuremberg, that led to the early perfection of the doll in Bavaria.

Important as Nuremberg has been to the doll-world the chief center of doll manufacture in Germany is Sonneberg in Thuringia. Examples from about 1735 to the present are contained in the Industrial Museum of that town. The first dolls are primitive wooden figures with arms at the sides bearing a strong likeness to the Noah's Ark family. The first improvement was to make the arms movable. Next came heads of paper pulp, or *papier-mâché;* bodies of leather, kid, canvas, or linen filled with sawdust; then came heads of porcelain and china; and finally the beautiful wax-doll with real hair

and glass eyes appeared as the crowning achievement.

The entire town of Sonneberg is practically given over to dolls. The doll-factories are large and the people who are not employed in them work in their homes. Some workmen produce nothing but arms and legs; others make the heads; others paint the faces; others make the wigs; others make the dresses; others, the hats; others, the shoes; and so on. The doll-world is taken very seriously in Sonneberg, where it seems to be Christmas every day in the year.

Dolls were manufactured in England, and by the middle of the nineteenth century had attained to much beauty.

At the Great Exhibition of 1851 in London one of the most attractive stalls contained the dolls of Mme. Montanari, a London manufacturer, already spoken of on page 56. Referring to this, the Jury Report said: "It consists of a series of dolls representing all ages from infancy to womanhood arranged in several family groups with suitable and elegant doll furniture. These dolls have the hair, eyelashes, and eyelids inserted in the wax and are in other respects modelled with life-like truthfulness. Much truth is also evinced in the variety of expression which is given to these figures in regard to the ages and stations which they are intended to represent. Some of these dolls were sold at five guineas undressed and at greatly increased price when richly attired."

The collections of note in the United States are in the United States National Museum, Smithsonian Institution, Washington, D. C.; the Cleveland Museum; the Brooklyn Museum; the Essex Institute, Salem, Massachusetts; the State Historical Society of Wisconsin, Madison, the Fairchild Collection gathered by Mrs. Lucius Fairchild (wife of the Governor of Wisconsin and U. S. Minister to Spain during the administration of General Grant); the Toledo Museum of Art (Edmund Drummond Libby Collection,

dressed by Doucet); the Pennsylvania Museum; the Children's Museum, Detroit; the Children's Museum, Boston; and the Plymouth Antiquarian Society, Massachusetts.

Private collections include those of Mrs. De Witt Clinton Cohen, New York; Mrs. Wilbur Macey Stone, East Orange, New Jersey; Mrs. Donald A. Paine, Lakewood, Ohio; Mrs. J. A. Buchman, East Cleveland, Ohio; Mrs. Arthur W. Ewell, Worcester, Massachusetts; Mrs. Robert C. Taylor, New York; Miss Frances Del Mar (including the Starr Collection) New York; Miss Jessie M. Sherwood, Boston, Massachusetts; Miss Julia D. S. Snow, Greenfield, Massachusetts; Miss Bertha M. Larkin of Massachusetts; and Madame Élie Nadelman, New York.

Mrs. De Witt Clinton Cohen's collection consists of varied specimens, many of which are small wooden articulated dolls. Among these are the rare Queen Victoria and Prince Albert, Plate XXXIX, the only examples known so far; a Peddlar, Plate LXXIII; and a number of French dolls. The latter include examples of the rare dolls from Normandy made entirely of shells, Plate LXXII, from Havre. French peasants, Plate LXXIII.

Mrs. Wilbur Macey Stone of East Orange, New Jersey, has been collecting dolls for twelve years and has dolls with wax, china, wooden and *papier-mâché* heads. Her dolls range in size from a tiny jointed doll who can sit comfortably and with room to spare on a postage stamp to dolls thirty inches in height. The dolls in the Stone collection are all named. Clarissa and Malinda are on Plate XLIV. Malinda is made of kid. The Stone Collection also contains a number of marionettes from Italy.

The chief collections in Europe are the Musée Carnavalet, Paris (Rodman Wanamaker collection); the Germanic Museum, Nuremburg; the National Museum, Munich; the Städtisches Völkermuseum,

Frankfort-am-Main; the Industrial Museum, Sonneberg, Thuringia; the South Kensington Museum, London; and the London Museum, Lancaster House, London.

There are many collectors of dolls in Europe, the most celebrated of whom are M. Henry d'Allemagne, Paris; M. Georges Saville Seligman, Paris; and M. Henri Lavedan, Paris.

Queen Marie of Roumania has quite a large collection, which was started by her predecessor, "Carmen Sylva"; and on her visit to Spokane, Washington, she was presented with a North American Indian doll.

The collection of the late Albert Figdor of Vienna was famous.

The Fairchild Collection in the State Historical Society of Wisconsin at Madison, Wisconsin, presented by Mrs. Lucius Fairchild, includes some dolls dressed in American fashions of the past, two of which appear herewith: an "American bride in the costume of 1850"; and a "lady in the style of 1882," with a very childish face, much too childish, in fact, for the costume. The bride has evidently removed her veil, and her earnest—almost fierce—expression and popping eyes suggest that she is already considering the problem of "How to be Happy though Married."

The dolls in the United States National Museum, Smithsonian Institution, Washington, D. C., are very interesting and valuable as illustrating characteristic dolls in characteristic costumes. Several specimens of the nineteenth century are given here; and in these instances the faces correspond very satisfactorily to the dress.

The two belonging to Mrs. Mary Lower, on Plates XLVIII and XLIX, are a child and a lady in typical nineteenth century clothes. The one owned by Mrs. Walcott is in a dress of 1860 with hair characteristically parted in the middle and neatly arranged. This is a

very satisfactory doll in every way. Her figure is noticeably correct as well as her costume. (See Plate XLIX.)

The doll owned by Mrs. Allison Pratt is also a splendid example, as any one can discover by consulting contemporary fashion-plates of 1860. The face, too, is full of expression and good-humour; indeed, it is both merry and intelligent. This is evidently an American lady—and very American she is, too—who finds delight in her home and pleasure in informal social affairs. She is entirely unconscious of civics and economics and business affairs generally. We can see at a glance that she is an excellent housekeeper; everything in her home is in order without any tyranny. Home is a place to be enjoyed. She keeps a bountiful table, to which her friends and her husband's friends are cordially welcomed; she successfully cultivates flowers; she is a good daughter, wife and mother; and she is always in a good humour. The men of her family have made her life easy and prosperous and she makes theirs happy and comfortable in return. She is always neatly dressed and in the prevailing fashion without being particularly stylish or "smart." We would say offhand that she lives in a small town rather than in a large city. She has never been to Europe, but she values the few treasures her friends have brought her on their return from the "grand tour," particularly the set of red and white Bohemian glass bottles that conspicuously adorn her toilet-table. She has not had a college education and would rather despise it; but she is much more efficient than many who have their sheepskins. She has never heard of "household economics"; and yet she comes out ahead of her budget every year, while having had everything that could be wished for in her home. And her husband, who spares her all financial worries, "wonders how in the world she does it!"

Quite different, although of about the same period, is the doll

Plate XXIX. American Doll, 19th Century, owned by Mrs. Allison Pratt, United States National Museum, Washington, D. C.

Plate XXX. American Dolls, 19th Century: left to right, owned by Mrs. Louise Lefferts Downs; by the "Little Men and Women of '76"; gift of Mrs. Townsend Russell; and owned by Mrs. Lewis F. Francis; Brooklyn Museum.

owned by Mrs. Theodore Roosevelt. She is somewhat more elegant and formal. She, too, is spared, according to the ideas of the day, all contacts with the turbulent world of business and public activity. She is evidently a city lady, fond of dress and society, quite formal and perfectly conscious that she is extremely pretty. People have told her so all her life. She was a belle in her youth, married early, queens it over her home in a sweet way and is much admired wherever she goes,—and she goes about a great deal. She has preserved the freshness of her youth, her lovely complexion and her "baby face." The gallant gentlemen of her time flock around her wherever she goes; and she always has plenty of attention. She is rather vain of her hair and always has it dressed with a studied negligence which is very "fetching"—so the men say. The women pay no compliments; but they try, nevertheless, to imitate her soft curls, with ill-success. She spends every afternoon in paying formal calls. (See Frontispiece.)

A little more demure is the doll of 1864 from the Brooklyn Museum. Perhaps if she took off that close-fitting bonnet, so carefully tied beneath her chin, she would not be so prim. She seems to eschew fashion rather than to follow it; and we wonder why her dress is so short when her day was one of the long skirts and wide hoops. Perhaps it is because her legs are not very shapely; for, as every one knows, it is very often true that the less shapely the legs, the shorter the skirt! She is not at all fashionable. She looks like an enthusiastic church-worker; and we may be very sure that she laboured most industriously for the soldiers during the Civil War which was not quite over in her time. (See Plate LI.)

The doll, also of this period, on Plate XXX, standing on the left in the picture with a parasol is dressed much more in style. She is an excellent example of both doll and costume. She is

owned by Mrs. Louise Lefferts Downs of Brooklyn and now lives in the Brooklyn Museum.

The second doll in a striped silk dress is owned by the "Little Men and Women of '76, Children of the American Revolution," and the doll in the plaid silk is owned by Mrs. Lewis W. Francis of Brooklyn. All three are in the Brooklyn Museum.

The dolls on Plates LII and LXX, also of the nineteenth century, are from the collection of Mrs. Arthus W. Ewell of Worcester, Massachusetts.

CHAPTER FOUR

DOLLS OF THE ORIENT

THE children of Japan play with dolls very differently from the children of the Western hemisphere, if, indeed, they may be said to play with them at all. No country in the world pays such honour to dolls as Japan, where a Dolls' Festival has been held for a thousand years, on a certain day corresponding to our March third; and while the little Japanese girls "make believe" on these occasions with their own dolls and the dolls of their ancestors—more or less splendid in costume and other accessories according to the circumstances and rank of household—it is in a very solemn and serious way, regulated by ceremony and etiquette.

The Dolls' Festival lasts but three days, after which the dolls and all their belongings are packed away and nothing more is heard of them until another twelve months have elapsed.

The strange Dolls' Festival is delightfully described by a Japanese lady, who brings the scene with all its especial features and ceremonies before us. She writes as follows:

"All nations have their special festivals. Many of them are very beautiful and interesting. But perhaps none is more so than that of the Hina-no-Sekku or the Hina Matsuri of Japan.

"This Festival comes on the third day of the third month and has a history of over a thousand years, but the heart of it is just as it was in the days of old Japan. This time of the Festival of the Dolls is the greatest time of the year to Japanese girls, for, dressed in their best clothes and seated in state, they serve the father, mother, brothers and friends with all the dignity and importance of a genuine

hostess. This also is the time for visiting each other, carrying as gifts presents that are all made in miniature.

"To the people of Japan these Doll Festival days are an expression of the ideal of Japanese womanhood—to be a good and true wife, a wise and loving mother. Like all the festivals of Japan, Hina-no-Sekku, as the Doll celebration is called, has its romance and its reality. In the changing Japan of to-day, prosaic, everyday things are taking the place of the old romance of the land, but the Festival of Dolls is observed as it was centuries ago, except that through the years it has been somewhat changed, the influence of some periods making it more simple, the influence of others making it more elaborate.

"It always falls on the third day of the third month, which is the month of cherry blossoms, and therefore the lovely decorations for this festival are cherry blossoms. Every year at this time the stores all over Japan, from the department stores of the largest cities to the modest little open-air shops of the smallest villages, are filled with the tiny belongings that are to be used in the gay days of early March.

"Mitsukoshi, the Wanamaker of Tokyo, has a wonderful display, and one entire wing of the immense store is devoted to the dolls and their tiny possessions. It is a beautiful sight! Wee furniture and house utensils of every kind, in perfect and delicate miniature, are to be seen.

"Practically every family in Japan owns a Doll Festival set. Those belonging to village farmers or simple fishermen on the coast will be very humble, but as complete in essential details as those belonging to wealthy tradesmen, noble families of high degree or even a prince of the Imperial family. For these festival days bring some very happy suggestions to the girls of Japan, the most important be-

Plate XXXI. Japanese Emperor and Empress of the Fuji-wara Period, 1000-1200 A.D., Collection of Miss Jessie M. Sherwood, Boston.

Plate XXXII. Chinese Dolls: Nurse and Child; Policeman; Boy in rich costume; Children's Museum, Detroit, Michigan.

Plate XXXIII. Chinese Dolls: Kindergarten Child; Teacher; and School-Girl; Children's Museum, Detroit, Michigan.

Plate XXXIV. Korean Dolls: (1) Country Gentleman; (2) Farmer; (3) Peasant; (4) Man in Mourning for Emperor; (5) Peasant Woman and Baby; (6) Peasant Woman; Cleveland Museum.

ing that they grow into ideal housekeepers and homemakers.

"Every girl must be the manager and overseer of her doll family on this annual visit, from the time they are unpacked from their white boxes until they are returned to them, after their three days' outing, for another year of rest. During these three days the dolls are entertained with all the respect due the most honoured guests, at the most honoured period of life—the wedding day—for the entire set is representative of a new home with all its gifts.

"Would you like to look inside a Japanese home during one of these three festival days and see how the dolls and all of their belongings are placed?

"On one side of the principal room in the house is arranged a set of five steps, covered with red cloth. On these steps the dolls are placed, with the furniture and all the belongings of the festival. On the highest step are two elaborately dressed dolls, the master and the mistress in ancient Imperial costume. Although they are made in miniature, every important detail is faithfully copied. Behind stands a folding-screen, often the masterpiece of some rare old artist.

"On the second step, on either side of a ladder-like stairway, stands a square flower-pot of unpainted whitewood. These hold artificial trees, a cherry on the right, a certain species of orange on the left. These tiny trees are in poetic imitation of the two historic trees on either side of the garden-steps of the palace at Kyoto.

"On the third step are three ladies-in-waiting. They are dressed in red and white trailing costumes, and are very busy serving their honoured lord and mistress on the step above.

"On the fourth step are a group of five musicians seated before their instruments and quite ready to entertain with their music.

"The remaining step holds the different household articles: beau-

tiful floor lanterns of gold lacquer and rice paper, small cabinets and chests, mirror-stands, screens, slender racks for hanging clothing, vases, writing-desks, all the things needed for the tea-ceremony and flower-arranging, low eating tables with every dish in place, kitchen utensils and every article of a well-ordered home.

"These things are always cleaned and cared for by the little mistress herself, and she learns how to handle the most delicate china, how to polish lacquer, how properly to wash a rice-kettle and how to care for every household utensil.

"The doll family remains for three days, and the proud and happy little mistress is busy all the time. The daily food for the tiny dishes is planned and purchased, if not really cooked, by her, and she serves it not only to the visiting dolls, but to all who call to see the beautiful room.

"During this season every fish-market is stocked with tiny fish; every bake-shop has a wonderful display of wee cakes of every kind; vegetable sellers bring, with their usual stock, the smallest vegetables that can be grown by gardeners who are specialists in this line. Throughout these early March days, all the shops display their smallest articles, and the streets look as if waiting for a race of fairies to come and begin their buying."

Another account of the Dolls' Festival is by a Japanese student in Boston, who writes:

"Hidden in the mists of most ancient times is the origin of Hina-Matsuri, or Dolls' Festival for girls. It occurs on March 3rd. Another name for it is Momo-no-Sekku, the peach festival. In Japan, the peach blossom is connected with all things feminine. The peach blossom motif is used on cards of invitation for the festival, in the dress patterns worn by the girls, in ornamenting lanterns, and for decorative purposes generally. The celebration is not limited to

March 3rd only. For a fortnight preceding, the Japanese maiden begins her preparations.

"Some of the dolls are the most valued heirlooms, being handed down from generation to generation. Every care is taken to preserve them, and new dolls are added to the collection each year.

"In a formal set are included on the top shelf a doll representing the Emperor and Empress. Just below are three court ladies, then the court guards and musicians. There are also miniature reproductions of the royal household furniture and utensils.

"Significant of marriage, before the array of dolls are branches of white and pink peach blossoms. In the tiny household utensils, offerings of food are placed before the dolls, which before her friends leave will be offered by the hostess to her guests. At the close of the festival, the dolls are packed tenderly away for another year. Some of the world's finest art in toy-making can be found in these collections.

"Perhaps the time most enjoyed by the child is the coming of darkness, when lights are placed to best set off the dolls and the elders gather and recite stirring tales concerning the gallant deeds of ancestors of the family, or of the persons the dolls represent, or other heroes of Japan, so that the children may keep alive the stories for their children and their children's children."

Representations of the Emperor and Empress vary according to the costume of the period chosen. It is fortunate that Plate XXXIII presents a very ancient era, for the two dolls shown here, lent by Miss Jessie M. Sherwood of Boston, represent the top shelf of a Japanese Court Scene of the Fuji-wara Period, 1000-1200 A. D. The Emperor and Empress are seated in correct attitude with the Imperial crown resting on a small table between them.

The second shelf: Court ladies-in-waiting on either side; also tables with dishes for food; tables with rice cakes; diamond-shaped tables with *mochi* (a cake); a center table with silver jars for *Saki* (the ceremonial wine), and other ornaments. The third shelf: five court musicians in the center with a court guard on each side; an orange tree on the left and a cherry tree on the right.

The fourth shelf: modern geisha girls on either side; figures representing the No Dance; a modern lady-in-waiting with a dog; and three Court Ministers.

Fifth and last shelf: flower-wagon; lunch-boxes for food; miniature kitchen; complete toilet-set; table with three ceremonial wine-cups; two boxes for games; two small traveling trunks; two wardrobes; two chests for bedquilts; and two more boxes for games.

It was a happy inspiration on the part of the Federal Council of the Churches of Christ in America to organize through its Committee on World Friendship among Children a movement to send American dolls as representatives to the Dolls' Festival of 1927 with the noble object of creating and preserving friendship between the children of our country and those of Japan. Mrs. Henry W. Peabody, Chairman of the Committee, showed the importance of the movement in her appeal to the younger generation of America when she said:

"You may be able to change the whole future of our relations with the Orient, replacing fear and mistrust with confidence and friendship."

The entire country rose to the appeal. Roman Catholic, Protestant and Jewish organizations united in the plan and nearly every important association and organization in the United States besides private schools and individuals offered enthusiastic support.

The result was that in January 11,000 dolls sailed from San

Plate XXXV. Korean Dolls: (7) Boy; (8) Coolie; (9) Boy; (10) Young Woman; (11) Man in Mourning; (12) Boy; Cleveland Museum.

Plate XXXVI. Korean Dolls: (13) Bridegroom; (14) Bride; (15) Seoul Lady; (16) School-Boy; (17) City Gentleman; (18) Seoul Lady at Home; Cleveland Museum.

Francisco, each of the little passengers carrying a message of goodwill and friendship and each provided with a ticket (costing 99 cents) and a passport (costing 1 cent) visaed by the Japanese Consul General.

All of the dolls for the Eastern division of the United States were assembled in New York and those west of the Mississippi were assembled in San Francisco. The dolls that came to New York were given a farewell tea-party last December at the Hotel Plaza and one thousand dolls picked out as the most attractive were on exhibition. A jury composed of Mrs. Frank A. Vanderlip, New York Chairman of the Committe on World Friendship among Children, Mrs. Winchester Fitch, Mrs. Frank Heyward, Mrs. E. K. Rice, Mrs. Florenz Ziegfeld and Cosmo Hamilton gave to the most attractively dressed doll the title of Miss New York. Forty-eight dolls representing each State were selected for presentation to the Imperial Museum in Tokyo, where they will be kept as a permanent expression of goodwill from the children of America to the children of Japan.

One little doll arrived just as the tea-party was ended. She came from Bermuda, having been dressed by the children in a Sunday-School there, and was promptly named Bermudiana. The traveling-dress of Bermudiana was a blue knitted suit; but she also had a party dress and a bathing-suit and bath-robe. Among the other thousand dolls was a radio doll, a bridegroom, and some coloured dolls.

During the second week in February Mr. Saito, the Japanese Consul General to the United States, received a cablegram from the Foreign Office, Tokyo, Japan, regarding the Friendship Dolls. It read:

"With regard to the reception, welcome and distribution of the dolls sent by the American children, the Japanese Children's Friendship Association has been organized by a conference of the Foreign

Office, Department of Education, Japan-America Association, League of Nations Association, Women's Peace Society and Imperial Educational Association. The President of this Association is Viscount Shibusawa and it has its main office in the Department of Education. The Japanese Children's Friendship Association will have a welcoming party on February 22nd in Tokyo, inviting all the leading Japanese and Americans, and for the succeeding three days the dolls will be exhibited for the public in the leading department stores of Tokyo. After this exhibition, adequate plans for distributing the dolls throughout the country will be made. The Department of Education plans to have moving-pictures taken of all these events and will send the films to the Committee on World Friendship among Children in America together with photographs which will be taken throughout Japan."

A second cable to Consul General Saito stated that the "date for the Dolls' Exhibition Party at Tokyo has been set for February 20, 21 and 22; the date for the Welcoming Party March 3rd, the Japanese Doll Festival Day, and that the first shipment of dolls sailed on the same boat that carried Prince Chichibu back to Japan following the death of his father, the Emperor. Crowds of school children were waiting for the boat and it was hard to tell whether their enthusiastic greeting was more for the young Prince or for the Friendship Dolls.

"The papers that printed his photograph also printed pictures of the dolls and long articles were written about them.

"A letter has also been received from the American representative of the *Osaka Mainichi*, the paper with the largest circulation in Japan, stating that the head office in Osaka had informed him 'that the most cordial and enthusiastic welcome had been extended to the Doll Mission upon their arrival in Japan and that your efforts

and plans to promote friendly relations between your country and ours are most deeply appreciated by the people of Japan. I am entrusted to extend to you our sincere congratulations on the success of your Committee in this memorable event.' Our papers are very anxious to do anything they can to return the courtesy on behalf of the Japanese children."

From the Japanese Embassy in Washington word has come of a news dispatch from Tokyo in the *Nichi-Bei*, a Japanese newspaper published in San Francisco:

WELCOME MEETING FOR THE DOLL MESSENGERS OF FRIENDSHIP FROM THE UNITED STATES

"A welcome meeting for the dolls sent from the Committee on World Friendship among Children is expected to take place at the Imperial Theater of Tokyo, on February 20. Members of the American Embassy in Tokyo; Mr. Ryohei Okada, minister of Education; Baron Kijuro Shidehara, Minister for Foreign Affairs; the Mayors of Tokyo and Yokohama; and Governors of these Prefectures, are being invited to attend. There will be present more than 2,000 school girl representatives from all over Japan."

Mr. Sawada, Counsellor of the Japanese Embassy, said that this might be taken as an indication that these dolls of good-will are to be welcomed on the other side in the spirit in which they were sent from this country.

A cablegram from Tokyo, dated March 2 and received by the Chicago Tribune Company, says: "Nothing since the great contribution by Americans to the earthquake relief, has aroused Japanese sentiment so much as the arrival in Japan of several thousand good-will messengers in the shape of dolls sent by American children to the children of Japan.

"The Welcome Reception for the dolls will be held to-morrow.

The Premier and Ministers of Foreign Affairs and Education will speak, the grand-daughter of Prince Takugawa will represent Japanese girlhood and the daughter of American Consul Ballantyne will represent American girlhood, acting as the official girl hostesses. The invitation list includes the nation's highest personages.

" 'Miss America,' the most beautiful doll, was adopted by Princess Teruko, daughter of the Emperor. The press is featuring photographs of the dolls and prints scores of editorials lauding the idea behind the dispatch of gifts from girl to girl."

A later cablegram March 3 said that "Royalty and officialdom joined the little girls of Japan in their welcome to the 11,000 dolls sent from America, adding that the formal reception was held during the afternoon at the Young Men's Association Hall under the auspices of the committee on international friendship among children in Japan.

"One thousand children, including many American youngsters, attended, and there were about 1,000 official guests, including seven Imperial princesses, the Vice-Minister of Education and members of the American Embassy.

"The hall was decorated with Japanese and American flags. The children sang the national anthems of the two countries to the accompaniment of a military band.

"American Ambassador MacVeagh and Viscount Shibusana, head of the committee here, delivered addresses stressing the friendship of Japan and America."

On March 12 another cablegram announces that "the Department of Education sanctioned to-day a plan for the International Children's Friendship Association to solicit one *yen* from each child in school for the purchase of dolls to be sent to American children in return for their doll gifts to the Japanese. It is expected that the

dolls will be ready for shipment to the United States early next Spring."

The Friendship Dolls were suggested by a gift of dolls and fish that were sent by the Japanese to the American people in 1926 and received in Boston, where they were exhibited under the auspices of the Business Women's Club.

Before they were shipped to the United States a farewell ceremony for the dolls was held at Kyoto. Miss Yoshio Yamashita, member of the Young Women's Buddhist Association and a student at the Kyoto Girls' School, expressed the sentiments of the occasion as follows:

"These *Hina Ningyos*, which have been made by many Buddhists, will be admired by many American girls and boys. From this standpoint the *Hina Ningyo* has a great social and educational mission and we are sending these dolls with great expectation. I am sorry they are merely works of art and have no power to express our mind completely. But with the dolls we are sending our moral teaching, our religion, and our art, which are the elements of Japanese culture. We must let Americans know our true love and feeling. Then there will be friendship between Japan and America."

Another student composed the following song:

"O Hina-san * of our country
With black eyes and dark hair,
Wearing a sash and long-sleeved dress
Embrace them in your arms, if you please,
Then they will talk friendly with you.

"O Hina-san with black eyes and dark hair
Who are inspired with the soul of Japan

* Dolls.

Play friendly with them, if you please,
The dear American boys and girls."

The boys of Japan also have their special celebration which is also described here by a Japanese student:

"The Boys' Festival is celebrated May 5th. They, too, have their collection of dolls. One doll popular in their collection is that representing the Empress Jingo. She is one of Japan's most heroic figures and dates back to the third century. A revolt of the Kumaso on Kyushu, the southeastern island of Japan, threatened the peace and tranquillity of the land. Emperor Chuai and Empress Jingo, personally conducted an expedition against the rebels. They were not successful, however, and the Emperor fell in battle mortally wounded. After his death, the Empress gathered the Japanese forces about her and led a second expedition against the Kumaso. Her soldiers were victorious. On the march, in camp and in battle, the Empress was dressed as a man, so legend says. Nothing daunted her. Not a man excelled her in bravery. Death was her constant companion, yet she did not quail. Her courage and bravery are ever remembered by the Japanese.

"Another ideal of courage, loyalty and patriotism is Kusunoki Masashigo. His figure is displayed in many collections, and his shrine is one of the most famous in the country. He was the loyal defender of the Emperor Go-Daigo. In his story are found beautiful romances and historical facts.

"Another feature of the Boys' Festival is the carp. Every mother who has male children erects a bamboo pole in front of the home, from which fly as many carp as there are sons, a large carp for the grown-up son, a tiny one for the baby. The carp is a fish that swims against the current and even mounts cascades, hence the child is

taught by this emblem to conquer the difficulties of life.

"These festivals are among the oldest in Japan. They foster a lofty idealism, teach respect and reverence for parents and the Imperial Household, the sanctity of the home and the responsibility of the family. They are an institution of Japan which exert a large influence on the growing generation."

Dolls, however, play a minor part in the Boys' Festival: everything leads to the idea of valour. Even the flower associated with this occasion is the sweet flag, whose name, *Shobu*, signifies military virtue.

Some authorities say that the playing with dolls familiarly in Japan was introduced with other western ideas by the missionaries. At any rate the doll is a part of the world of Japan to-day, doubly as a symbol and as a toy.

"Every little Japanese girl has a doll baby," writes Stewart Culin in *Asia* (1922), "which she carries about with her precisely like little girls everywhere else in the world. This doll is known at present as *ichima ningyo*. *Ningyo* is the general name for doll; and this doll is called *ichima ningyo* from a favourite actor Sanagawa Ichimatsu, who lived in the Genbun era. We know this doll very well, for it is the one that we have imported from Japan for many years and find it in our own shops. It is played with exclusively by girls and may be either a boy or a girl; usually a girl. It represents a child of from two to five years. It is bought undressed in a shop and is dressed for the child by her female relatives in accordance with the style of the day. A little girl may have several dolls of this type; usually two. These dolls now have no ceremonial significance, although when a girl is married such a doll is sent with her wedding outfit to her husband's house. The familiar

everyday child's doll is quite different from the dolls played with at the Hina Matsuri.

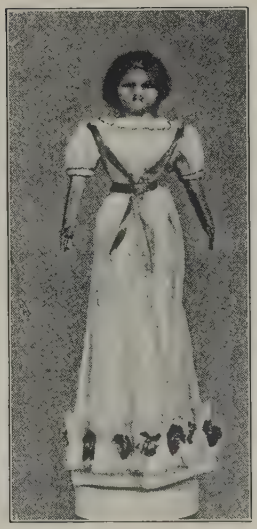
"The Dolls' Festival has been a popular subject with artists and representations of it occur among the colour prints, notably among the pictures by Hokusai. The first literary references to *hina* dolls occur in the well-known romance, the *Genji Monogatari*, that beautiful picture of the contemporary court life by Murasaki Shikibu, who died in 992, and in other stories of the same period. It would appear from these early romances that *hina asobi*, or playing with dolls, was of daily occurrence at that time and was not associated with any particular day or festival. It was then solely an amusement of the court."

There is probably no literature so full of allusions to dolls as the Japanese, so authorities tell us; and this ancient love of dolls is continued and exemplified by the many collectors of dolls who are scattered throughout Japan.

China has no such festival, although dolls of many varieties are plentiful; but the doll as a plaything seems not to have been known in China until comparatively modern times. Some dolls dressed in typical Chinese costumes appear on Plates XXXII and XXXIII. These are owned by the Children's Museum in Detroit.

Eighteen dolls in typical Korean costumes appear on Plates XXXIV, XXXV and XXXVI. These dolls were dressed by mission students and are made of cardboard and dressed in silk or linen. The backs are flat. These dolls are from six to eight inches long. They are represented here through the courtesy of the Cleveland Museum of Art.

1



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4

Plate XXXVII. (1, 2, 3) English Dolls, 1830 and 1860-70; South Kensington Museum; (4) German Doll, 19th Century, in blue silk dress, Germanic Museum, Nuremberg.

Plate XXXVIII. French Courtier, 18th Century, Georges Saville Seligman Collection, Paris.

CHAPTER FIVE

DOLLS CONNECTED WITH FAMOUS PEOPLE

EVERY woman has during her childhood played with dolls. Some of them have lived in doll-land much longer than others, the time depending more or less upon the intellectual development of the child. It would be very interesting if reminiscences of their doll-experience could be gathered from all the distinguished women of the day; but such a task would be well-nigh impossible. We shall be obliged, therefore, to content ourselves with such memories as have found their way into print.

Before talking about these, let us cite a very curious example of a doll that was made for the daughter of the Duke of Marlborough. This was a wax effigy in miniature of the great dramatist Congreve, made after his death. Macaulay tells us all about it in his *Essay on the Comic Dramatists of the Restoration:*

"Henrietta, daughter of the great Marlborough and wife of the Earl of Godolphin, had on her father's death, succeeded to his dukedom and to the greater part of his immense property. Her husband was an insignificant man, of whom Lord Chesterfield said that he came to the House of Peers only to sleep and that he might as well sleep on the right as on the left of the woolsack. Between the Duchess and Congreve sprang up a most eccentric friendship. He had a seat every day at her table and assisted in the direction of her concerts.

"In the summer of 1728 Congreve was ordered to try the Bath waters. During his excursion he was overturned in his chariot and received some severe internal injury, from which he never recov-

ered. He came back to London in a dangerous state, complained constantly of a pain in his side and continued to sink till, in the following January, he expired.

"He left £10,000 saved out of the emoluments of his lucrative places. Congreve bequeathed two hundred pounds to Mrs. Bracegirdle and an equal sum to a certain Mrs. Jellat, but the bulk of his accumulations went to the Duchess of Marlborough in whose immense wealth such a legacy was a drop in the bucket. The great lady buried her friend with a pomp seldom seen at the funeral of poets. The corpse lay in state under the ancient roof of the Jerusalem Chamber and was interred in Westminster Abbey. Her Grace laid out her friend's bequest in a superb diamond necklace, which she wore in honour of him, and, if report is to be believed, showed her regard in ways much more extraordinary. It is said that she had a statue of him in ivory which moved by clockwork and was placed daily at her table; that she had a wax-doll made in imitation of him and that the feet of the doll were regularly blistered and anointed by the doctors as poor Congreve's feet had been when he suffered from the gout."

Turning now to dolls as playthings let us look at one of the most famous of all collections—that of Her Majesty Queen Victoria, now preserved in the South Kensington Museum.

Sir Henry Ponsonby writes of it as follows:

"Her Majesty was very much devoted to dolls and, indeed, played with them till she was nearly fourteen years old. Her favourites were small dolls—small wooden dolls which she could occupy herself with dressing and they had a house in which they could be placed. The Queen usually dressed the dolls from some costumes she saw either in the theater or in private life."

"There is, indeed, ample evidence in the care and attention lav-

ished upon the dolls of the immense importance with which they were regarded by their Royal little mistress," we learn in the book on *Queen Victoria's Dolls*, published in London, 1894, "and an additional and interesting proof of this is to be found in what one might call the doll's archives. These records are to be found in an ordinary copybook, now a little yellow with years, on the inside cover of which is written, in a childish straggling but determined handwriting: 'List of my dolls.' Then follows in delicate feminine writing the name of the doll, by whom it was dressed and the character it represented, though this particular is sometimes omitted. When the doll represents an actress, the date and name of the ballet are also given, by means of which one is enabled to determine the date of the dressing which must have been between 1831 and 1833, when Sir Henry says 'the dolls were packed away.' "

Queen Victoria herself dressed thirty-two of the hundred and thirty-two dolls. In some cases she was helped by Baroness Lehzen, as is noted in the copybook mentioned above.

"They deserve to be handed down to posterity as an example of the patience and ingenuity and exquisite handiwork of a twelve-year-old Princess. There is no doubt that the Princess obtained many more hours of pure happiness from her extensive wooden family than if it had been launched upon her newly dressed by the most expensive Parisian *modistes*. Whether expensive dolls were not obtainable at that period, or whether the Princess preferred those droll little wooden creatures, as more suitable for the representation of historical and theatrical personages, I know not; but the whole collection is made up of them; and they certainly make admirable little puppets, being articulate at the knees, thighs, joints, elbows, and shoulders; and available for every kind of dramatic gesture and attitude.

"It must be admitted that they are not æsthetically beautiful with their Dutch-doll—not Dutch—type of face. Occasionally, owing to a chin being a little more pointed, or a nose a little blunter, there is a slight variation of expression; but, with the exception of height, which ranges from three inches to nine inches, they are precisely the same. There is the queerest mixture of infancy and matronliness in their little wooden faces, due to the combination of small, sharp noses and bright, vermilion cheeks (consisting of a big dab of paint in one spot), with broad, placid brows, over which, neatly parted on each temple, are painted elaborate, elderly, grayish curls. The remainder of the hair is coal black and is relieved by a tiny yellow comb perched upon the back of the head.

"The dolls dressed by Her Majesty are, for the most part, theatrical personages and Court ladies, and include also three males (of whom there are only some seven or eight in the whole collection) and a few little babies, tiny creatures made of rag with painted muslin faces. The workmanship in the frocks is simply exquisite: tiny ruffles are sewn with fairy stitches; wee pockets on aprons (it must be borne in mind for dolls five or six inches) are delicately finished off with minute bows—little handkerchiefs, not more than half an inch square, are embroidered with red silk initials and have drawn borders; there are *châtelaines* of white and gold beads so small that they almost slip out of one's hands in handling; and one is struck afresh by the deftness of finger and the unwearied patience that must have been possessed by the youthful fashioner."

Taking first the dolls inspired by the stage there are the Earl and Countess of Leicester from the ballet of *Kenilworth*, performed at the King's Theatre in 1831. The Earl is dressed in pink satin knee-breeches slashed with white silk, a white satin doublet slashed with pink satin, a white lace ruff, a broad-brimmed hat with white

Plate XXXIX. Queen Victoria and Prince Albert, contemporary Dolls, very rare, Collection of Mrs. De Witt Clinton Cohen, New York.

Plate XL. German Dolls, 18th Century: Lady, Nurse and Children, from a German Doll's House, Germanic Museum, Nuremberg.

Plate XLI. American Dolls, 19th Century: Lady and Boy, Brooklyn Museum.

Plate XLII. Queen Victoria's Dolls, London Museum, London.

and yellow plumes, and the blue ribbon of the Garter across his breast. The Countess (Amy Robsart) wears an elaborate costume, consisting of a white silk skirt embroidered in gold and trimmed with green satin and an overdress of pink satin trimmed with green satin. The sleeves are of the "leg-o'-mutton" style (not Elizabethan) with great pink wings fastened at the back. This doll has white leather shoes with gold rosettes and a gold paper crown decorated with gold beads, a lace ruff and a long necklace of tiny pearl beads to which a cross of gold beads is attached. Little Victoria was evidently fond of Amy Robsart, because she dressed a second doll as this character in a long dress of green satin trimmed with narrow gold braid and a huge black hat with white feather.

To this group belongs Queen Elizabeth dressed by the Baroness Lehzen in a gown of gold tinsel with heavy girdle of gold beads, a long train trimmed with ermine and lined with crimson plush, crimson plush shoes, on her head a little crown of crimson plush, gold paper and pearls, and on her neck a ruff and necklace of pearls.

Mlle. Porphyrin Brocard, who played the part of Amy Robsart, was a celebrated dancer who became the wife of the Duke of Lorraine; and Victoria dressed several dolls in her parts. The costume of one of these is a short silver gauze skirt, white satin bodice with silver spangles, a green wreath on her head, and a gold bead chain on which is hanging a little bag of gold and white beads. This doll has quite a *chic* air. Another appears as Ninette in *The Maid of Palaiseau* in a pink dress of great width, large sleeves and enormous hat; and still another shows a dark costume with white apron, its tiny pockets adorned with tiny bows.

Marie Taglioni, the famous dancer, occurs as a Swiss dancer in the opera of *William Tell* in short crimson silk skirt with bands of green and gold braid, a bodice of crimson and gold brocade,

sleeves of white muslin, and muslin apron edged with lace, pink and blue stockings, and white shoes. Another doll represents Taglioni as *la Sylphide* in a very short muslin dress with white and gold wings and a silver wreath and still another as a peasant in *la Bayadère* in scarlet stomacher, dark skirt, muslin apron, and blue velvet cap trimmed with bunches of pink roses. These last two dolls were dressed by the Baroness Lehzen.

Mlle. Sylvie Leconte was another favourite. As a dancer she ranked second only to Taglioni, and she was married to Prince Poniatowski. Mlle. Leconte appears in a white dress embellished with coloured silk. Mlle. Leconte is seen again in blue satin with tiny pink and yellow roses on her left shoulder and scarlet shoes.

Mlle. Proche appears as a Swiss peasant in *la Somnambula* with short white silk skirt trimmed with scarlet ribbons, a scarlet bodice and big purple velvet hat with scarlet ribbons; and another doll is called "Mlle. Proche" and wears a yellow silk dress trimmed with brown velvet, her costume in the opera of *Un Jour à Naples.*

Mlle. Euphrosine Ancilin was another famous dancer and Victoria dressed a doll to represent her in a dress of yellow silk trimmed with rows of narrow pale blue ribbon and a pale blue velvet bodice. Another Euphrosine Ancilin wears satin and muslin with muslin apron having very tiny pockets. Mélanie Ancilin, her sister, is in white tarlatan with pink ribbons. Mlle. Leontine Héberlé (who afterwards became Mrs. Dudley) appears twice. One doll has a very elaborate white satin dress covered with white Spanish net and "has on each side of the skirt tiny panels made of white satin piping tied at each end by infinitesimally small bows of white ribbon and ornamented with tiny bunches of pink roses. The beautiful precision and symmetry of the bows and panels, the delicate finish of every part of the dress and the care with which

the silver coronal and wreath of pink roses have been disposed on the head constitute a piece of work which is, in its way, if one may use so big a word, a little masterpiece."

This costume was worn by Mlle. Héberlé in the ballet of *l'Anneau Magique*. The other Mlle. Héberlé is dressed in a simple costume of white and pink, from the ballet of *Daphnis and Cephise*.

Pauline Leroux wears a dress of fawn and pale blue, as in the ballet of *Masaniello*.

Two other dolls represent Miss Cawse as Fatima, Lady Brighton in the opera of *Azor and Zemira*. One doll has on a yellow silk dress trimmed with white fur and a sort of *pelisse* of scarlet silk. She holds a tiny pocket handkerchief. The other doll's costume is a white satin petticoat with a mantle of blue satin trimmed with dark fur. This doll also carries a handkerchief.

Mlle. Zephyrine Galebstie wears a pale pink gown and a headdress of silver stars and leaves.

Mlle. Rosalie Taglioni is in a peasant's costume with black velvet bodice, muslin sleeves tied with tiny pink bows, dainty apron, and a marvelous cap of violet velvet trimmed with gold braid, a lace frill and little gold pins.

Mlle. Pauline Duvernay * is represented as in the ballet of the *Sleeping Beauty* in white tarlatan with tinsel ornaments and a pearl necklace.

Victorine has on a green apron with tiny pockets ornamented with shaded green ribbons and a tall green turban trimmed with green ribbon.

* Of the real Pauline Duvernay, Thackeray wrote: "When I think of Duvernay prancing in as the *Bayadère* I say it was a vision of loveliness such as mortal eyes can't see now-a-days. How well I remember the time to which she used to appear! Kaled used to say to the Sultan: 'My lord, a troupe of those dancing and singing girls called *Bayadères* approaches,' and to the dash of symbols and the thumping of my heart in she used to dance. There has never been anything like it—never. There never will be!"

Ernestine was brought from Berne and is made of white leather. She is only four inches high. She wears a short black skirt, green striped silk apron, muslin bodice and sleeves, black stomacher and ample bonnet.

Count Almaviva from *The Marriage of Figaro* is in white silk knee-breeches and light blue satin coat, with lace ruffle at his neck.

Monsieur Musard is a clown in yellow silk pantaloons and light blue silk jacket.

Monsieur Albert, the ballet-master of the King's Theatre, wears a white linen dress with blue silk sash.

Last but not least is a tiny doll in a pink gauze slip representing little Miss Poole, the child actress, whose great success was in the operetta of *Old and Young*, in which she used to sing the famous song "Meet Me by Moonlight Alone."

The dolls dressed in compliment to the Court ladies differ from the theatrical dolls in having longer skirts and more sedate clothes generally. Victoria had her favourites here, too. Lady Arnold appears as five dolls. One of these is in pale yellow *crêpe* trimmed with mauve ribbon; another is in white lawn with large white bonnet; Lady Sedley is in rose-coloured satin trimmed with green; Viscountess Stuart wears white net over white satin trimmed with rose-coloured bows and knots of pink and green ribbons; Lady Bedford and Lady Pulteney are in white with ornaments of flowers and ribbons; the Duchess of Clarendon is in white; Lady Derwentwater is in a light costume with lace cap trimmed with blue ribbons and roses; the Countess of Jedburgh wears pink with large black hat; the Duchess of Orleans is in blue with a large black hat; the Countess of Durham wears light green satin trimmed with Spanish lace and a large white net hat; Lady Roxburgh appears in yellow silk

Plate XLIII. English Wooden Dolls, 18th Century, courtesy of *The Connoisseur*.

Plate XLIV. American Dolls, 19th Century: Soldier-Boy, 1861 and Girl, 1859, owned by Mrs. Emma Buhle, Brooklyn; American Lady, about 1871 and Doll with kid body, Collection of Mrs. Wilbur Macey Stone, Orange, New Jersey.

trimmed with lace and a lace bonnet tied under her chin with blue ribbon. Lady Buckley is in pink with a large hat of pink satin. Lady Shrewsbury is in white silk with a crimson satin train; the Duchess of Guido in blue watered silk; Lady Morton in crimson silk and white ribbons; the Princess Collorowsky in buff silk embroidered in silver; Lady Pauline in rose-coloured silk; the Duchesse de Condé in pale blue trimmed with blue velvet; Lady Barrington in pink embroidered in gold; the Countess of Newton in pink; the Duchess of Warwick in rose with a large cap of white net and white ribbons; the Duchess of Worcester in yellow silk; the Countess of Deptford in pale lilac; Lady Newport in pink; and the Countess of Rothsay in white satin, holding two babies in her arms. These two babies again appear as duplicates lying in a little cardboard cradle covered with white satin and trimmed with lace. There are a number of other children dolls; and a very pretty "Miss Arnold" in white muslin, lilac sash, lace *fichu* and a yellow straw poke bonnet trimmed with purple ribbon with immense bow under the chin. There are also a "Sir William Arnold" in a long fawn-coloured overcoat, blue waistcoat and green trousers, and a "Mrs. Martha" a housekeeper, in a white dress, dark apron and large white cap with pink ribbon, and a "Miss Constance Foster" in white with pink bows. The most elaborately dressed of all these little dolls is the "Countess of Claremont" in pink satin with immensely long train embroidered in silver and trimmed with lace, a cloak of pink satin bordered with ermine and a large head-dress of white net lace and gold flowers. There is also a bride, "Harriet Arnold," Duchess of Parma, in white satin with long net veil held by asilver band. (See Plate XLII.)

A number of years ago the *Strand Magazine* published some recollections of their dolls by famous women, from which the following extracts are taken.

Jean Ingelow's reminiscences are as follows:

"Dolls in my infancy were not my chief treasures. I preferred a Noah's Ark or picture book. The first doll for which I felt a real and deep affection was my doll Amelia whom I had when I was about seven years old. I was taken to a shop that I might choose her myself and pay for her with my own half crown. She had a pair of kid shoes, flaxen hair, and smiling blue eyes. I had a little chest of mahogany drawers to hold her clothes, for I need hardly say that they would take off. Some of them (and I remember them all to this day) were of my own concoction. The first thing I made for her was a white petticoat which had a real button and button-hole in the band. When Amelia was taken out for a walk she was generally arrayed in a beautiful cloak which had been made for her by our old cook. It was of purple silk and had a white silk lining, which, not unlike the long cloaks of the present day, was drawn in at the back and had some real gores. With this, Amelia wore a hat with a very large red rose in it. When she came in, her cloak was duly folded up and laid in the drawer. Amelia had several very beautiful frocks with sleeves; her underclothing, as a rule, was devoid of these appendages for I made them myself and could not manage to put them in. You ask what sort of a doll I liked best —such dolls as Amelia. There were several Dutch dolls in the nursery. They were common property and were called *it*, but the wax dolls were *she*. However, a wooden doll had one advantage over all others—this—that you can put it into a doll's bath and wash it with real soap and water. When an interesting game was going on in the nursery the dolls were set in a row on a chest of drawers that they might see it, for, of course, it must be dull to be shut up in the play closet while other people are enjoying themselves. The Dutch dolls were allowed to look on, but in my opinion a wooden doll—even one

with joints—is not capable of attracting real love.

"But the life of a doll always ends in a catastrophe. When I had adored Amelia for a long time we once went out for a long walk and took the wax-doll with us and baskets, for we were to gather buttercups and purple orchis. In course of time we came to a small, clear pond. The temptation was great. We let ourselves be left behind and before we found out we had undressed the two wax-dolls and dipped them in. Alas! they were carried home dripping in one of the baskets. They were set up in a high cupboard to dry—they did not dry, but shortly after they disappeared. My next doll had black eyes like beads—she inherited all my dear Amelia's clothes even to the purple cloak and hat—but I could not (as it were) find out her name, and I changed it several times before one could be fixed upon. This was a very bad sign. Eventually her name was Priscilla. But nothing signified—I had found out by this time that *Simple Susan* and many other sweet old stories both in prose and verse were very delightful reading. That I read them over and over till I knew them by heart was nothing to Priscilla; I liked them just the same and did not love her. The reign of the dolls was over."

Dorothy Tennant Stanley, wife of the famous African explorer, says:

"I have such happy recollections of my doll days. I played with dolls till I was fourteen and more. My sister, Mrs. Frederick Myers, and I had two distinct tribes of dolls; dolls which were carried about and cared for in quite a material way and dolls we played with, as I shall afterwards describe. Our doll from the age of seven to nine was a lambskin. We tied one end round into a ball for the head and dressed the long folded end in long clothes. We combed and parted the wool for the hair and always saw in the featureless,

woolly face the sweetest, most innocent and infantine expression. Tobina, the lambskin baby, belonged to me alternate days. She was mine on Monday, my sister's on Tuesday, etc. I was fond also of a heavy armful of a doll. I dressed up a long hard sofa bolster, painted a face on linen and tied it round the upper part and sewed on the top a wig we had for private theatricals. This doll, Charlie, was very sturdy and heavy and might be called a realistic sort of doll. We cared much more for dolls than children as a rule seem to do. We always put them to bed and on cold nights gave them additional wraps. We considered these senseless playthings alive and human, we endowed them with characters, we made them speak with certain intonations, so that my sister could recognize which of my dolls was speaking. But the real interest and occupation of those laughing days was making our paper-doll family. We began their manufacture at three years old and continued till our teens. My sister and I, we each had a family consisting of a mother and thirteen children. These were drawn and coloured on stiff paper and carefully cut out: the adults measuring about three inches, the children varying according to age. Each child had its particular cast of features, expression, and colouring. Of course, the family lived in a well-appointed doll's house. As the paper-dolls got torn, or soiled, or crumpled two hours was spent in renovating the family. We were always careful to keep the likeness, so that each member was recognizable, though attired in some new dress. As we grew older we drew better and turned out some creditable little specimens. We had a special box for the family in evening dress; so that an invitation coming suddenly, our dolls were always ready to appear in fashionable attire. We also had a supply in walking-dress, hats, cloaks, muffs, and tippets. There was even a reserve in bathing-costume when the family went down to the seaside (a soup-plate of water); but they

could never, remain long in the water, the colour coming off and the dolls becoming pulpy if too long immersed. Making our dolls was a never ending amusement and taught us to draw and paint long before we could read or write. Our attitude towards these paper-dolls was that of a gentle Providence. We ordered their lives, we gave them mimic joys and sorrows and they afforded us most absorbing entertainment. But, of course, we did not feel for them the same love and solicitude we felt for the big, portable dolls. I remember thinking after the thirteenth christening of the paper family that for a change we really ought to have a funeral; but that event was postponed by my sister, who said she did not feel up to the effort of mourning, that the family grief would necessitate playing in a minor key and that all the dolls would have to be repainted—at once—in black. So there was a bethrothal instead—a big ball—and afterwards the marriage was broken off. Even to this very day my sister and I sometimes talk over the families and wonder what has become of Joshua, the elder daughter, or her cousin, Moggie, and we wonder whether Tommy ever got into the army after all, considering how very backward he was as a small paper boy in a very bright Scotch kilt. I am, however, going beyond the bounds. I have not invented anything; dolls' lives and our lives were interwoven. We hardly ever did lessons. We played nearly the whole day and we were happy from the moment we opened our eyes till we closed them at night."

Lady Martin, who as Helen Faucit made a great name as a Shakespearean actress in the nineteenth century, wrote:

"You touch me upon a tender point when you ask me about the dolls of my childhood. They engrossed a large share of my thoughts and my affection. The throb of joy with which a new doll was received into my arms or the pitying interest with which a

very old one was regarded, I can never forget. The earliest act of pure self-denial I can remember was when I surrendered my sweetest, newest doll, one possessed of excellent qualities—for dolls varied in these—to a poor young cousin who had lately lost her mother. I fear I inwardly bewailed this act of self-sacrifice when I found afterwards my favourite was thrown aside—neglected. Some girls have no liking, no feeling for dolls. They like their pretty faces at first, but can see nothing in them and thus soon grow tired of them. I had a proof of this in my godchild, Hester Helena Makepeace Thackeray Ritchie. Four or five years ago I said to her 'Hester, I have never given you a doll.' 'I am very glad,' she responded, and, with a naïve air of weariness, added: 'I have a whole shelf full of them upstairs.'

"I had one young playfellow who shared my passion for dolls. We used to make stories about them. Some had good dispositions, some bad, and with the latter we had much trouble. Then, the adventures they passed through! At times they were stolen by gipsies, then by robbers; were the babes in the wood—every tale we read they had to realize. We had a boy doll who was the very counterpart of Aladdin and Oh! the tricks he played us! On one of my letters on Shakespeare's Women I tell of the pleasure it gave me, when grown-up, to see the stall of lovely dolls at the Soho Bazaar and lo! to behold one dressed in a costume such as worn by Miss Helen Faucit in a play then acting. This was a surprise and a joy nearly as great as the possession of a new doll used to be. You ask what sort of dolls I was fondest of. Large waxen dolls were my greatest admiration, but the humbler kind had their place in my regard and helped to play their parts as gipsies, etc. As for the eyes and hair of my waxen beauties they might be of the colour the doll-maker chose to make them. So long as the eyes were large and round and

could open and shut and the hair abundant—the tow colour, which has prevailed so long for the hair, was not then in fashion."

Mona Caird, the novelist, gave her memories as follows:

"I have no doll extant—at least none that could be got at now, I don't think there are any other details; the only thing that occurs to me is that in my dolls' house family, the two elder daughters, Augusta and Emily, were always receiving proposals of marriage from their neighbour, Mr. Smith, a wealthy bachelor in blue serge and a red tie with black china eyes and an exquisite complexion. The sisters always discussed these proposals in a truly business spirit, taking into consideration Mr. Smith's house and property, his coach and four (about one-fifth his own size) and other attractions of a worldly sort to induce an alliance. I presume these did not satisfy the ambition of the sisters, who always remained at home, to the grief of the younger members of the family. All this was reproduced from life in unconscious satire—indeed, the whole history of that dolls' house and its family—with the pompous parents, the ambitious elder daughters, the innumerable younger ones; with the servants, visitors and relations—photographed pretty exactly the impressions which the work of grown-up people was making upon my mind at the time. The picture was not very flattering to my neighbours."

No one ever talked or wrote about dolls with more charm and sympathy than Mrs. Frances Hodgson Burnett.

Mrs. Burnett had a doll's house of her own concealed behind the doors of a handsome Jacobean cupboard, which she discovered in a dealer's shop in Kent. This she used to exhibit to her friends in England and later in her house at Plandome, Long Island. This gifted author communicated her joy in this possession in an article contributed to the *Ladies' Home Journal* in April, 1915, and openly

confessed her love for dolls, their homes and all that belongs to them:

"I invariably stop and look into toy-shop windows wheresoever I come across them—whether in Paris, where they are too deliciously beautiful for words; in London; in little English, German, or Italian country towns or villages, anywhere and also everywhere. I plant myself unashamedly before them and disregard all else.

"The day before the Jacobean cabinet revealed its true character to me I was walking through a village and saw a small shop whose window presented objects before which I paused transfixed. There were a small Japanese tea-table, and six small chairs made of bamboo. On the table was a tiny Japanese tea-set of green ware, the tea-pot with a wicker handle. And around the tea sat a small Japanese family, composed of a mamma, a papa and three unextinguishably beautiful Japanese babies, all in dazzling *kimonos* and with shaved heads except the mamma, who wore fans in her hair. It was impossible to resist and pass them by.

" 'I will go in and buy them,' I said in that sneakingly specious manner in which we always make plausible excuses for our weakness. 'I can give them to some child.'

"The unadorned truth was I did not want to give them to 'some child.' I wanted them for myself because they were so human and so delicious and tiny and quaint and that part of my being whose childhood belonged to the period when perfection in doll-land had not been achieved had never yet been satisfied."

Entering the shop, Mrs. Burnett purchased from the "fairy godmother" of the place, the Japanese family; a tiny and perfectly attired nursery-maid wheeling a tiny white and blue perambulator with a baby in it; a bath tub with another baby in it; a tiny piece of pink soap, a sponge and a towel on a rack; and many other things

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Plate XLV. Peddler Dolls, 19th Century: (1) South Kensington Museum; (2) Collection of Mrs. De Witt Clinton Cohen, New York; (3) Metropolitan Museum, New York; (4) English Wax-Doll, 1875; South Kensington Museum.

Plate XLVI. English Doll in Chain Mail, Collection of Mrs. Arthur W. Ewell, Worcester, Massachusetts.

besides. Returning home she carried all her little boxes into the Red Room and, looking around uncertainly, said:

"Where shall I put them. If one buys half a toy-shop, one must put it somewhere."

And then she goes on to say:

"Perhaps the Jacobean cabinet had been slightly bored that afternoon and truly wanted something to do. It looked at me as I glanced towards it. 'Give them to me. I'll take care of them,' it said.

"It was the very place for them. The lower part of it, when its doors were opened, revealed two substantial shelves. I opened the doors and kneeled down. I took out one delightful thing after another and set them in order, arranging a little scene."

Henceforth the Jacobean cabinet was known as the Toy Cupboard, and it housed almost as many types of persons as a New York apartment house.

"Dolls of all ages, shapes, colours, and previous conditions of servitude there were. Dolls bought in Paris and Tenterden, in Amsterdam and Bushey, in the Valley of Cortina, in London, and in New York. They were of unassorted sizes. The leading-lady was large enough to be taken to Tenterden village, fitted with ready-made winter dresses and coats in the children's department of the chief village shop and find them none too large; the smallest gentleman was two inches high and was bought dressed in perfect Tyrolese costume in Cortina.

"The leading-lady's name was Lady Rosemary Leveson-Gower, because she was oddly like a portrait of the then very little girl daughter of the Duchess of Sutherland. She had soft yellow hair and large dark eyes with long lashes.

"Her end was sad. She was dropped by a fairy-like little per-

son, who tried to carry her and, as she was about her own size, found her too heavy—whereupon Lady Rosemary fell upon the floor and perished of severe concussion of the brain which divided her head in two pieces; and the unearthly reproach of the two large eyes which gazed up at me from the half in which they remained almost caused me to burst into tears. She has since been replaced by another lovely creature whose hair is dark and whose name is Lady Annabel."

All the contents of the Toy Cupboard were given away to people in Kent when Mrs. Burnett removed to Long Island, but the Toy Cupboard was brought to the new home, repopulated, and refurnished, the lower part as a doll's house. Mrs. Burnett shows it to us in her own inimitable way:

"It contains a drawing-room hung with pale green brocade, a combined nursery and bedroom with chintz on the walls, a dining-room of massive leather-upholstered furniture and a kitchen replete with luxury and modern convenience. In the drawing-room the ladies are always either playing on the piano, or writing invitations at the desk with the telephone on it, or pouring out tea for visitors. In the dining-room various members of the family are always dining, the footman is always serving them from the sideboard, a parlor maid, in a white cap and apron, is perpetually handing things to some one who won't take them, the collie dog stands waiting to be fed by the grandpapa who never feeds him, and the table is spread with the richest viands and rarest hot-house fruits (done in plaster of Paris), the joints and gravies highly browned and glazed, the oranges and grapes relatively the size of cannon-balls. No one ever eats anything, so the housekeeping bills are small.

"In the nursery children of different sizes are continually ready for a walk, or a perambulator, or bed, and a nurse never ceases giv-

ing a totally undressed baby a bath (you can turn on a real shower if you pour water into a thing at the top, but it sometimes wets the nursery maid and the carpet and always wets your clean frock, if you are six). A rather severe cook with a bunch of keys at her waist prepares banquets in the kitchen and inspects varieties of vegetables piled on a table in neat bowls and baskets. The cat sits at her feet and the kittens are in a basket. She pays no attention to the vacuum cleaner, the carpet-sweeper, the broom, and the wringer, which are rather ostentatiously grouped about the kitchen.

"I have built houses and furnished them; I have made gardens in various countries and revelled in them; I have written quite a number of things; but I do not think that anything I have done has been more amusing and satisfactory to me than the Toy Cupboard."

Mrs. Burnett's enthusiasm for dolls reached its highest expression in a little story entitled *Racketty Packetty House*, published in 1910, also turned into a play which had quite a long run at the Century Theatre, New York.

Racketty Packetty House was an old-fashioned doll's house peopled by little jointed "Dutch" dolls, exactly like those so beloved of Queen Victoria. There had originally been a family of ten, but now there remained only Clotilda, Amelia, Charlotte, Leontine, Augustus and Charles Edward Stuart, who had been renamed Meg, Peg, Kilmanskeg, Ridiklis, Gustibus and Peter Piper. The Doll's House had become very shabby and so had the dolls; indeed they were disreputable in appearance, but they were all amazingly good-natured and very happy and very gay and lively.

This old Doll's House and its inmates had descended to a little English girl named Cynthia, who preferred her new Doll's House, Tidy Castle, in which dwelt the Duchess of Tidyshire and her children, Lady Gwendolin Vere de Vere, Lady Muriel, Lady Doris,

Lord Herbert, Lord Rupert and Lord Francis.

When Tidy Castle arrived, Racketty Packetty House was placed in a dark corner in the nursery quite out of sight; but Tidy Castle was within the line of vision of the Racketty Packetty family, who loved to stare at it:

"They could see bits of the sumptuous white and gold drawing-room with the Duchess sitting reading near the fire, her golden glasses upon her nose and Lady Gwendolin playing haughtily upon the harp and Lady Muriel coldly listening to her. Lady Doris was having her golden hair dressed by her maid in her bedroom and Lord Herbert was reading the newspaper with a high bred air, while Lord Francis was writing letters to noblemen of his acquaintance and Lord Robert was, in an aristocratic manner, glancing over his love-letters from ladies of title."

A little Princess one day came to visit Cynthia (whose mother was a Maid of Honour) and orders were given to carry Racketty Packetty House out of the nursery and burn it and its dolls so that the important little guest would not see it; but owing to the intervention of a Fairy, who adored the Racketty Packetty people, the servants forgot to do this; Cynthia was very much ashamed of the old Doll's House and hoped her little guest would not notice it. Judge of her surprise when the little Princess, catching a glimpse of Racketty Packetty House, ran up to it exclaiming delightedly: "Oh, this is just like the one Grandmamma had!" (Grandmamma being Queen Victoria). The little Princess liked Racketty Packetty House so much that Cynthia gave it to her for a present; "And the Princess was really happy, and before she went away she made a little speech to the whole Racketty Packetty family, whom she had set all in a row in the ragged old, dear old, shabby old drawing-room, where they had had so much fun.

Plate XLVII. German Dolls, 19th Century: Ladies and Peasants, Germanic Museum, Nuremberg.

Plate XLVIII. American Dolls, 19th Century: left, about 1831, owned by Mrs. Mary Lower, United States National Museum, Washington, D. C.; right, about 1840, Brooklyn Museum.

Plate XLIX. American Dolls, 19th Century: left, 1860, owned by Mrs. Charles D. Walcott; right, 1800, owned by Mrs. Mary Lower; United States National Museum, Washington, D. C.

Plate L. Costume Dolls: Dutch Peasant from Isle of Marken; American Lady, 1882; Swiss Lady; Chippewa Indian; Fairchild Collection. State Historical Society, Madison, Wisconsin.

" 'You are going to come and live with me, funny, good-natured loves,' she said, 'And you shall all be dressed beautifully again and your house shall be mended and papered and painted and made as lovely as ever it was. And I am going to like you better than all my other doll houses—just as Grandmamma said she liked hers.' And then she was gone!

"And every bit of it came true, Racketty Packetty House was carried to a splendid Nursery in a Palace, and Meg and Peg and Kilmanskeg and Ridiklis and Gustibus and Peter Piper were made so gorgeous that if they had not been so nice they would have grown proud. But they didn't. They only grew jollier and jollier and Peter Piper married Lady Patsy and Ridiklis's left leg was mended and she was painted into a beauty again, but she always remained the useful one. And the dolls in the other doll's houses used to make deep curtsies when a Racketty Packetty House doll passed them and Peter Piper could hardly stand it because it always made him want to stand on his head and laugh—and so when they were curtsied at, because they were related to the Royal Doll's House, they used to run into their drawing-room and fall into fits of giggles and they could only stop them by all joining hands together in a ring and dancing round and round and round and kicking up their heels and laughing until they tumbled down in a heap."

All this good fortune was brought about by the protecting Fairy, as is explained in the Preface to this little doll classic:

"If you think dolls never do anything you don't see them do, you are very much mistaken. When people are not looking at them they can do anything they choose. They can dance and sing and play on the piano and have all sorts of fun. But they can only move about and talk when people turn their back and are not looking. If any one looks they just stop. Fairies know this, and, of

course, Fairies visit in all the doll's houses where the dolls are agreeable. They will not associate, though, with dolls who are not nice. They never call or leave their cards at a doll's house where the dolls are proud or bad-tempered. They are very particular."

It is only to be expected that the author of *Alice's Adventures in Wonderland* and *Alice Through the Looking-glass* and the creator of all those delightful and fantastic people and strange beasts such as the fidgety White Rabbit, the doleful Mock Turtle, the laconic Caterpillar, the grinning Cheshire Cat, the ill-tempered Red Queen, the slovenly White Queen, the quarrelsome brothers Tweedledum and Tweedledee, the industrious White Sheep, the vain Humpty Dumpty, the sleepy Lion, the distinguished Unicorn and all the other inhabitants of a dream-world that will never cease to charm both old and young, should write deliciously about dolls. Whoever reads the letter quoted here, sent to a little girl named Beatrice Hatch, who published it many years ago, will never cease regretting that Lewis Carroll did not write more about dolls. Miss Hatch supplied these few explanatory words:

"The following letter, written to me in 1873 about a large wax doll that Mr. Dodgson had presented to me and which I had left behind me when I went on a visit from home, is an interesting specimen. Emily and Mabel were other dolls of mine and known also by him and though they have long since departed this life, I need hardly say I still possess the doll Alice:

" 'My Dear Birdie: I met her just outside Tom Gate * walking very stiffly and I think she was trying to find her way to my rooms. So I said: "Why have you come here without Birdie?" So she said: "Birdie's gone! And Emily's gone! And Mabel isn't kind to me!" And two little waxy tears came running down her cheeks.

* Lewis Carroll lived in Christ College, Oxford, the entrance to which is called Tom Gate.

"'Why how stupid of me! I never told you who it was all the time. It was your new doll. I was very glad to see her and I took her to my room and gave her some vesta matches to eat and a cup of nice melted wax to drink, for the poor little thing was very hungry and thirsty after her long walk. So I said:

"'"Come and sit down by the fire and let's have a comfortable chat." "Oh, no! No!" she said, "I'd much rather not! You know I do melt so very easily." And she made me take her quite to the other side of the room, where it was very cold: and then she sat on my knee and fanned herself with a penwiper, because she said she was afraid the end of her nose was beginning to melt.

"'"You've no idea how careful we have to be—we dolls," she said. "Why there was a sister of mine—would you believe it? She went up to the fire to warm her hands and one of her hands dropped right off. There now!" "Of course it dropped *right* off," I said, "because it was the *right* hand." "And how do you know it was the *right* hand, Mister Carroll?" the doll said. "I think it must have been the *right* hand because the other hand was *left*."

"'"The doll said: "I sha'n't laugh. It's a very bad joke. Why even a common wooden doll could make a better joke than that. And besides they've made my mouth so stiff and hard, that I can't laugh, if I try ever so much."

"'"Don't be cross about it," I said, "but tell me this: I am going to give Birdie and the other children one photograph each. Which do you think Birdie will choose?" "I don't know," said the doll, "You'd better ask her."

"'"So I took her home in a handsome cab. Which would you like, do you think? Arthur as Cupid? Or Arthur and Wilfrid together? Or you and Ethel as beggar children? Or Ethel standing on a box?

Or one of yourself?

" 'Your affectionate Friend

" 'Lewis Carroll.' "

It will be remembered that Dickens in *The Cricket on the Hearth* gives to Caleb Plummer and his pathetic blind daughter, Bertha, the occupation of making dolls and toys. Bertha, although blind, is a doll's dressmaker. We first become acquainted with Caleb when he is calling at the house of John Perrybingle, the Carrier, and receives a package. He says:

"Caleb Plummer with Care. Yes, Yes, it's all right. It's a box of dolls' eyes for my daughter's work. I wish it was her own sight in a box, John!" "I wish it was or could be!" cried the Carrier. "Thank'ee," said the little man. "You speak very hearty. To think that she should never see the Dolls—and them a staring at her, so bold all day long! That's where it cuts."

We gain a very correct idea of the ordinary toy-maker's workshop in the early Victorian period a few pages later when we enter "the little cracked nutshell of a wooden house" where Caleb Plummer and his Blind Daughter lived all alone by themselves: "Caleb and his daughter were at work together in their usual working-room which served them for their ordinary living-room as well: and a strange place it was. There were houses in it, finished and unfinished for dolls of all stations in life. Suburban tenements for Dolls of moderate means: kitchens and single apartments for Dolls of the lower classes; capital town residences for Dolls of high estate. Some of these establishments were already furnished according to estimate, with a view to the convenience of Dolls of limited income: others, could be fitted on the most expensive scale, at moment's notice, from whole shelves of chairs and tables, sofas, bedsteads and upholstery. The nobility and gentry and public in general, for whose

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Plate LI. Nineteenth Century Dolls: (1) French, 1858, Brooklyn Museum; (2) German, Germanic Museum, Nuremberg; (3 and 4) American, 1830 and 1864, Brooklyn Museum.

Plate LII. American Dolls, about 1860, Collection of Mrs. Arthur W. Ewell, Worcester, Massachusetts.

accommodation these tenements were designed, lay here and there in baskets, staring straight up at the ceiling: but, in denoting their degrees in society, and confining them to their respective stations (which experience shows to be lamentably difficult in real life), the makers of these Dolls had far improved on Nature, who is often frowning and perverse; for, they not resting on such arbitrary marks as satin, cotton-print and bits of rag, had superadded striking personal differences which allowed of no mistake. Thus, the Doll-lady of distinction had wax limbs of perfect symmetry; but, only she and her compeers. The next grade in the social scale being made of leather, and the rest of coarse linen stuff. As to the common people, they had just so many matches out of tinder-boxes, for their arms and legs, and there they were—established in their sphere at once, beyond the possibility of getting out of it.

"There were various other samples of his handicraft besides Dolls in Caleb Plummer's room. There were Noah's Arks, in which the Birds and Beasts were an uncommonly tight fit, I assure you: though they could be crammed in, anyhow, at the roof, and rattled and shaken into the smallest compass. By a bold poetical license, most of these Noah's Arks had knockers on the doors; inconsistent appendages, perhaps, as suggestive of morning callers and a Postman, yet a pleasant finish to the outside of the building. There were scores of melancholy little carts, which, when the wheels went around, performed most doleful music, many small fiddles, drums, and other instruments of torture; no end of cannon, shields, swords, spears and guns. There were little tumblers in red breeches, incessantly swarming up high obstacles of red tape, and coming down head first, on the other side; and there were innumerable old gentlemen of respectable, not to say venerable, appearance, insanely flying over horizontal pegs, inserted for the purpose, in their own street doors. There

were beasts of all sorts—horses in particular, of every breed, from the spotted barrel on four pegs with a small tippet for a mane, to the thoroughbred rocker on his highest mettle. As it would have been hard to count the dozens upon dozens of grotesque figures that were ever ready to commit all sorts of absurdities on the turning of a handle, so it would have been no easy task to mention any human folly, vice or weakness that had not its type, immediate or remote, in Caleb Plummer's room. And not in an exaggerated form, for very little handles will move men and women to as strange performances as any Toy was ever made to undertake.

"In the midst of all these objects Caleb and his daughter sat at work. The Blind Girl busy as a Doll's dressmaker; Caleb painting and gilding the four-pair front of a desirable family mansion."

A much more detailed portrait of a doll's dressmaker, for which Dickens seems to have had some special fancy, is that of little Jenny Wren in *Our Mutual Friend*, whose real name, however, was Fanny Cleaver; but everybody called her by the nickname which she had bestowed upon herself. The poor little cripple, with her crutch stick, which helped her to walk as she described it "Hoppetty Kicketty, Peg-peg-peg"; her superb golden hair, which when "let down," completely covered her poor little shoulders with waves of glory; her elfin-like face; her shrewd observations; her witty remarks; and the poetry of her nature make a portrait such as only the great Dickens can paint. This little creature, who passes through the story touching so many lives, has a business card. It read:

"Miss Jenny Wren
Dolls' Dressmaker.
Dolls attended at their own residence."

We have our first sight of her in her own little house in a dingy part

of London, a little street on the Surrey side of Westminster Bridge. At this moment in the story Lizzie Hexam is living with the little dolls' dressmaker and her brother, Charley Hexam, and Bradley Headstone, a schoolmaster, call to see her.

"The boy knocked at the door and the door promptly opened with a spring and a click. A parlor door within a small entry stood open and disclosed a child—a dwarf—a girl—a something sitting on a little low, old-fashioned armchair, which had a kind of little working-bench before it.

" 'I can't get up,' said the child, 'because my back's bad and my legs are queer. But I am the person of the house.' "

The callers take seats and "the little figure went on with its work of gumming or gluing together with a camel's-hair brush certain pieces of cardboard and thin wood previously cut into various shapes. The scissors and knives upon the bench showed that the child herself had cut them; and the bright scraps of velvet and silk and ribbon also strewn upon the bench showed that when duly stuffed (and stuffing, too, was there) she was to cover them smartly. The dexterity of her nimble fingers was remarkable, and, as she brought two thin edges accurately together by giving them a little bite, she would glance at the visitors out of the corners of her gray eyes with a look that out-sharpened all her other sharpness.

" 'You can't tell me the name of my trade, I'll be bound,' she said, after taking several of these observations.

" 'You make pin-cushions,' said Charley.

" 'Pen-wipers,' said Bradley Headstone.

" 'Ha! ha! What else do I make? You're a schoolmaster, but you can't tell me.'

" 'You do something,' he returned, pointing to a corner of the little bench, 'with straw; but I don't know what.'

"'Well done, you!' cried the person of the house. 'I only make pin-cushions and pen-wipers to use up my waste. But my straw really does belong to my business. Try again. What do I make with my straw?'

"'Dinner-mats.'

"'A schoolmaster and says dinner-mats! I'll give you a clue to my trade in a game of forfeits. I love my love with a B because she is Beautiful: I hate my love with a B because she is Brazen; I took her to the sign of the Blue Boar and I treated her with Bonnets; her name is Bouncer and she lives in Bedlam—Now, what do I make with my straw?'

"'Ladies' bonnets?'

"'Fine ladies,' said the person of the house, nodding. 'Dolls. I am a Doll's Dressmaker.'

"'I hope it's a good business.'

"The person of the house shrugged her shoulders. 'No. Poorly paid. And I'm often so pressed for time! I had a doll married last week and was obliged to work all night. And it's not good for me, on account of my back being bad and my legs so queer.'

"They looked at the little creature with a wonder that did not diminish and the schoolmaster said: 'I am sorry your fine ladies are so inconsiderate.'

"'It's the way with them,' said the person of the house, shrugging her shoulders again. 'And they take no care of their clothes, and they never keep to the same fashions a month! I work for a doll with three daughters. Bless you! she's enough to ruin her husband.'

"The person of the house gave a weird little laugh here and gave them another look out of the corner of her eyes. She had an elfin chin that was capable of great expression; and whenever she gave

this look she hitched this chin up. As if her eyes and her chin worked together on the same wires.

" 'Are you always as busy as you are now?'

" 'Busier, I'm slack just now. Doll I work for lost a canary-bird.' The person of the house gave another little laugh and then nodded her head several times as who should moralize 'Oh, this world, this world!' "

We next meet with the dolls' dressmaker, in company with Lizzie Hexam, seated in the dingy roof garden of the dingy old house of Pubsey and Co. in the City, in St. Mary Axe, owned by the mean and contemptible Fledgeby, who runs the business under the blind of the Jew Riah, to whom he pays twelve shillings a week! It is a holiday; and Lizzie and Jenny Wren are seated among the blackened chimney-stacks and beside them are a basket of fruit and a basket full of beads and tinsel scraps.

"This is my master," said Riah, stepping forward.

"Don't look like anybody's master," observed Miss Wren to herself with a hitch of her chin and eyes.

"This, sir," pursued the old man, "is a little dressmaker for little people. Explain to the master, Jenny."

"Dolls, that's all," said Jenny shortly. "Very difficult to fit, too, because their figures are so uncertain. You never know where to expect their waists."

"I made acquaintance with my guests, sir," pursued the Jew, with an evident purpose of drawing out the dressmaker; "through their coming here to buy our damage and waste for Miss Jenny's millinery. Our waste goes into the best of company, sir, on her rosy-cheeked little customers. They wear it in their hair and on all their ball dresses and even (so she tells me) are presented at Court with it."

"Ah!" said Fledgeby, on whose intelligence this doll fancy made rather strong demands; "she's been buying that basketful to-day, I suppose."

"I suppose she has," Miss Jenny interposed, "and paying for it too, most likely."

"Let's have a look at it," said the suspicious chief. Riah handed it to him. "How much for this now?"

"Two precious silver shillings," said Miss Wren.

Riah confirmed her with two nods, as Fledgeby looked to him. A nod for each shilling.

"Well," said Fledgeby, poking into the contents of the basket with his forefinger, "the price is not so bad. You have got good measure, Miss What-is-it."

"Try Jenny," said the young lady with great calmness.

"You have got good measure, Miss Jenny; but the price is not so bad."

"And you," said Fledgeby, turning to the other visitor, "do you buy anything here, Miss?"

"No, sir."

"Nor sell anything, neither, Miss?"

"No, sir."

"We are thankful to come here for rest, sir," said Jenny. "You see you don't know what the rest of this place is to us; does he, Lizzie? It's the quiet and the air."

"The quiet," repeated Fledgeby, with a contemptuous turn of his head towards the City's roar. "And the air!" with a "poof!" at the smoke.

"Ah!" said Jenny, "but it's so high. And you see the clouds rushing on above the narrow streets, not minding them, and you see the golden arrows pointing at the mountains in the sky from

which the wind blows and you feel as if you were dead."

Jenny Wren will tolerate no hypocrisy; and so when Bradley Headstone comes a second time to see Lizzie Hexam, there is an amusing little scene with a doll in which Jenny brings the visitor "up standing," as the saying is. Miss Wren has implied that all men are selfish.

"But I was not aware it was the way with all of us," said Bradley, a little injured. "Won't you say some of us?"

"Meaning," returned the little creature, "every one but you! Hah! Now look this lady in the face. This is Mrs. Truth. The Honourable. Full-dressed."

Bradley glanced at the doll she held up for his observation—which had been lying on its face on her bench, while with a needle and thread she fastened the dress on at the back—and looked from it to her.

"I stand the Honourable Mrs. T. on my bench in this corner against the wall, where her blue eyes can shine upon you," pursued Miss Wren, doing so and making two little dabs at him in the air with her needle, as if she pricked him with it in his own eyes; "and I defy you to tell me, with Mrs. T. for a witness, what you have come here for."

"To see Hexam's sister."

"You don't say so!" retorted Miss Wren, hitching her chin. "But on whose account?"

"Her own."

"Oh, Mrs. T.!" exclaimed Miss Wren. "You hear him?"

"To reason with her," pursued Bradley, "for her own sake."

"Oh, Mrs. T.!" exclaimed the dressmaker.

"For her own sake," repeated Bradley, warming, "and for her brother's and as a perfectly disinterested person."

"Really, Mrs. T.," remarked the dressmaker, "since it comes to this, we must positively turn you with your face to the wall."

She had hardly done so, when Lizzie Hexam arrived and showed some surprise on seeing Bradley Headstone there and Jenny shaking her little fist at him close before her eyes and the Honourable Mrs. T. with her face to the wall.

Later in the story when walking one foggy evening with Mr. Riah, whom she now calls her fairy godmother, Jenny Wren tells him how she gets inspiration and models for her dolls.

As they were going along, Jenny twisted her venerable friend aside to a brilliantly-lighted toy-shop window, and said: "Now look at 'em. All my work!"

This referred to a dazzling semi-circle of dolls all in the colours of the rainbow, who were dressed for presentation at Court, for going to balls, for going out driving, for going out on horseback, for going out walking, for going to get married, for going to help other dolls get married, for all the gay events of life.

"Pretty, pretty, pretty!" said the old man, with a clap of his hands. "Most elegant taste!"

"Glad you like 'em," returned Miss Wren, loftily. "But the fun is, godmother, how I make the great ladies try my dresses on. Though it's the hardest part of my business, and would be, even if my back were not so bad and my legs queer."

He looked at her as not understanding what she said.

"Bless you, godmother," said Miss Wren, "I have to scud about town at all hours. If it was only sitting at my bench, cutting out and sewing, it would be comparatively easy work; but it's the trying-on by the great ladies that takes it out of me."

"How, the trying-on?" asked Riah. "What a mooney godmother, you are after all!" returned Miss Wren. "Look here.

Plate LIII. English Dolls: 18th Century Soldier; Wax Doll; "Crinoline Doll"; courtesy of *The Connoisseur*.

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Plate LIV. 18th Century Dolls: (1) and (4) French, Georges Saville Seligman Collection, Paris; German Lady, Children and Nurse from a German Doll's House; and (3) Ladies; Germanic Museum, Nuremberg.

There's a Drawing-room, or a grand day in the Park, or a Show, or a Fête, or what you like. Very well. I squeeze among the crowd, and I look about me. When I see a great lady very suitable for my business, I say: 'You'll do, my dear,' and I take particular notice of her, and run home and cut her out and baste her. Then another day I come scudding back again to try on, and then I take particular notice of her again. Sometimes she plainly seems to say, 'How that little creature is staring!' and sometimes likes it, and sometimes don't, but much more often yes than no. All the time I am only saying to myself, 'I must hollow out a bit here; I must slope away there'; and I am making a perfect slave of her, with making her try on my doll's dress. Evening parties are severer work for me, because there's only a doorway for a full view, and what with hobbling among the wheels of the carriages and the legs of the horses, I fully expect to be run over some night.

"However, there I have 'em, just the same. When they go bobbing into the hall from the carriage, and catch a glimpse of my little physiognomy poked out from behind a policeman's cape in the rain, I dare say they think I am wondering and admiring with all my eyes, and heart, but they little think they're only working for my dolls. There was Lady Belinda Whitrose. I made her do double duty in one night. I said when she came out of the carriage, 'You'll do, my dear!' and I ran straight home and cut her out and basted her. Back I came again and waited behind the men that called the carriages. Very bad night, too. At last 'Lady Belinda Whitrose's carriage! Lady Belinda Whitrose coming down!' I made her try on—oh! and take pains about it too—before she got seated. That's Lady Belinda hanging up by the waist, much too near the gaslight for a wax one, with her toes turned in."

Can you not see Lady Belinda hanging by this waist under gas

light with her toes turned in?

Of course, Hans Christian Andersen, who wrote so delightfully about the Little Tin Soldier and the Dresden China Shepherdess and the Chimney Sweep, would not omit having a doll appear in his stories; and one of the most charming examples occurs in *Little Ida's Flowers*. The whole story grows out of the imagination of a student, who had that rare talent of understanding and entering into the child's world of mingled fancy and seriousness.

Little Ida asks the student why the flowers she has in her nosegay have become so faded.

"Don't you know what is the matter with them?" the student replies. "The flowers were at a ball last night, and, therefore it is no wonder they hang their heads." And then the student goes on to tell Little Ida that when it grows dark and everybody is asleep the flowers go to a ball nearly every night in the big castle just outside of the gates of the town. After the student leaves, Ida, thinking that the flowers are so tired and, perhaps ill besides, takes them into the room where all her toys are.

But let us allow the gifted Danish story writer to tell his story, or the part of it that refers to the dolls.

"Her doll, Sophie, lay in the doll's bed asleep and Little Ida said to her: 'You must really get up, Sophie, and be content to lie in the drawer to-night; the poor flowers are ill and they must lie in your bed, then, perhaps, they will get well again!' So she took her doll out, who looked quite cross, and said not a single word, for she was angry at being turned out of her bed. Ida placed the flowers in the doll's bed and drew the quilt over them. She told them to lie still and be good while she made tea, so that they might be well and able to get up the next morning. And she drew the curtains round the little bed, so that the sun might not shine in their eyes.

"In the middle of the night Little Ida awoke and it seemed to her that somebody was playing the piano very softly and very beautifully and she got up and crept softly to the door and looked into the room.

"Oh, what a splendid sight met her eyes! The moon was shining into the room, a yellow lily was playing the piano, and all the flowers from the garden and the flower-pots in the room were dancing most beautifully. Then she saw a large purple crocus jump into the middle of the table where the playthings were, go up to the doll's bedstead and draw back the curtains. There lay the sick flowers, but they got up directly and nodded to the others as a sign that they wished to dance with them. The old rough doll with the broken mouth stood up and bowed to the pretty flowers. They did not look ill at all now, but jumped about and were very merry, yet none of them noticed Little Ida. Presently it seemed as if something fell from the table. Ida then saw a carnival-rod jumping down among the flowers. It was very smooth and a little wax-doll with a broad-brimmed hat on her head sat upon it. The carnival-rod hopped about among the flowers on its three red stilted feet and stamped quite loud when it danced the Mazurka. The flowers could not perform this dance: they were too light to stamp in that manner.

"All at once the wax-doll who rode on the carnival-rod seemed to grow larger and taller and it turned round and said to the paper-dolls: 'How can you put such things in a child's head? They are such foolish fancies.' And then the doll was exactly like the lawyer in the broad-brimmed hat. The paper-dolls struck him on his thin legs and he shrunk up again and became a little wax-doll. This was very amusing and Ida could not help laughing. The carnival-rod

went on dancing and the lawyer was, therefore, obliged to join in the dancing. Then at last the flowers interceded for him, especially those that had lain in the doll's bed, and the carnival-rod gave up his dancing. At the same moment a loud knocking was heard in the drawer, where Ida's doll, Sophie, lay with many other toys. Then the rough doll ran to the end of the table, laid himself flat upon it and began to pull the drawer out a little way.

"Sophie raised herself and looked round, quite astonished. 'There must be a ball here to-night,' she said. 'Why did not somebody tell me.' 'Will you dance with me?' said the rough doll.

" 'You are the right sort to dance with certainly,' replied Sophie, turning her back upon him.

"Then she seated herself on the edge of the drawer and thought perhaps one of the flowers would ask her to dance; but none of them did. Then she coughed—*Hem, hem, hem*—but for all that no partner came. As none of the flowers seemed to notice Sophie, she let herself down from the drawer to the floor, so as to make a very great noise. All the flowers came round her directly and asked if she had hurt herself, especially those who had lain in her bed. But she was not hurt at all and Ida's flowers thanked her for the use of the nice bed and were very kind to her. They led her into the middle of the room, where the moon shone, and danced with her while all the other flowers formed a circle round them. Then Sophie was very happy and said they might keep her bed; and that she did not mind lying in the drawer at all.

"Little Ida crept back to bed and dreamed of all she had seen. When she arose the next morning she went quickly to the little table to see if the flowers were still there. She drew aside the curtains of the little bed. There they all lay but quite faded; much more so than the day before. Sophie was lying in the drawer where

Plate LV. Old French Rag-Doll, Georges Saville Seligman Collection, Paris.

Plate LVI. Hungarian Peasant and Swedish Peasant, Children's Museum, Detroit, Michigan.

Plate LVII. Croatian Peasant and Dutch Peasant, Children's Museum, Detroit, Michigan.

Plate LVIII. Costume Dolls: Fisherman from Boulogne; Welsh Woman; Belgian Peasant; "Pious Doll," Nun from Biarritz; Cuban Lady; American Bride, 1850; Fairchild Collection, State Historical Society, Madison, Wisconsin.

Ida had placed her; but she looked very sleepy. 'Do you remember what the flowers told you to say to me?' asked Little Ida. But Sophie looked quite stupid and would not say a single word.

" 'You are not kind at all,' said Little Ida, 'and yet they all danced with you!' "

George Eliot gives in *The Mill on the Floss* a very unusual relation of a little girl to her doll, which shows that the old fetish idea occasionally crops out. Maggie Tulliver is being scolded by her mother.

" 'Maggie, Maggie,' exclaimed Mrs. Tulliver, sitting stout and helpless with the brushes on her lap, 'what is to become of you if you are so naughty? I'll tell your Aunt Glegg and your Aunt Pullet when they come next week and they'll never love you any more. Oh, dear, oh, dear, look at your clean pinafore, wet from top to bottom. Folks 'ull think it's a judgment on me as I've got such a child —they'll think I've done summat wicked.'

"Before this remonstrance was finished Maggie was already out of hearing, making her way towards the great attic that ran from under the old high-pitched roof, shaking the water from her black locks as she ran, like a Skye terrier escaped from his bath. The attic was Maggie's favourite retreat on a wet day when the weather was not too cold; here she fretted out all her ill-humours and talked aloud to the worm-eaten floors and the worm-eaten shelves and the dark rafters festooned with cobwebs; here she kept a fetish which she punished for all her misfortunes. This was the trunk of a large wooden doll, which once stared with the roundest of eyes above the reddest of cheeks, but was now entirely defaced by a long career of vicarious suffering. Three nails driven into the head commemorated as many crises in Maggie's nine years of earthly struggle, that luxury of vengeance having been suggested to her by the picture of

Jael destroying Sisera in the old Bible. The last nail had been driven in with a fiercer stroke than usual, for the fetish on that occasion represented Aunt Glegg. But immediately afterwards Maggie had reflected that if she drove many nails in she would not be so well able to fancy that the head was hurt when she knocked it against the wall, nor to comfort it and make believe to poultice it when her fury was abated, for even Aunt Glegg would be pitiable when she had been hurt very much and thoroughly humiliated so as to beg her niece's pardon. Since then she had driven no more nails in, but had soothed herself by alternately grinding and beating the wooden head against the rough brick of the great chimneys that made two square pillars supporting the roof. That was what she did this morning on reaching the attic, sobbing all the while with a passion that expelled every other form of consciousness—even the memory of the grievance that had caused it. As at last the sobs were getting quieter and the grinding less fierce, a sudden beam of sunshine falling through the wire lattice across the worm-eaten shelves, made her throw away the fetish and run to the window."

Very little verse has been written about the doll.

In that quaint little volume of *Original Poems for Infant Minds by the Taylor Family*,* there is a story in rhyme on "The Wooden Doll and the Wax Doll," which proves that the wax-doll was fashionable and popular in the early days of the nineteenth century, for the first edition of this book bears the date of 1804. This poem is by Adelaide Taylor, and, of course, has its moral application:

> There were two friends, a charming little pair!
> Brunette the brown and Blanchidine the fair;

* The Taylors and their poems are little known to-day except "My Mother" and "Twinkle, Twinkle, Little Star." *Hymns for Infant Minds*, however, went through one hundred editions in the first half of the nineteenth century.

This child to love Brunette did still incline,
And much Brunette loved sweet Blanchidine.
Brunette in dress was neat, yet wondrous plain,
But Blanchidine of finery was vain.

Now Blanchidine a new acquaintance made,
A little miss, most splendidly array'd:
Feathers and laces beauteous to behold,
And India frock with spots of shining gold.
Said Blanchidine, "a miss so richly dress'd,
Most sure deserved by all to be caress'd;
To play with me if she will condescend
Henceforward she shall be my only friend."
For this new miss, so dress'd and so adorn'd,
Her poor Brunette was slighted, left, and scorn'd.

Of Blanchidine's vast stock of pretty toys,
A wooden Doll her ev'ry thought employs;
Its neck so white, so smooth, its cheeks so red,
She'd kiss, she'd hug, she'd take it to her bed.
Mamma now brought her home a Doll of wax,
Its hair in ringlets white and soft as flax;
Its eyes could open and its eyes could shut;
And on it with much taste its clothes were put.
"My dear wax doll," sweet Blanchidine would cry;
Her doll of wood was thrown neglected by.

One summer's day, 'twas in the month of June,
The sun blaz'd out in all the heat of noon;
"My waxen doll," she cry'd, "my dear, my charm,
You feel quite cold, but you shall soon be warm."

She plac'd it in the sun—misfortune dire!
The wax ran down as if before the fire!
Each beauteous feature quickly disappear'd,
And melting left a blank all soil'd and smear'd.

She star'd, she scream'd with horror and dismay
"You odious fright," she then was heard to say;
"For you my silly heart I have estrang'd
From my sweet wooden doll that never chang'd.
Just so may change my new acquaintance fine
For whom I left Brunette, that friend of mine.
No more by outside show will I be lur'd,
Of such capricious whims I think I'm cur'd:
To plain old friends my heart shall still be true
Nor change for ev'ry face because 'tis new."
Her slighted wooden doll resum'd its charms,
And wrong'd Brunette she clasped within her arms.

The most beautiful of all doll poems is that by Charles Kingsley originally published in his delightful *Water Babies:*

"I once had a sweet little doll, dears,
The prettiest doll in the world;
Her cheeks were so red and so white, dears,
And her hair was so charmingly curled,
But I lost my poor little doll, dears,
As I played on the heath one day;
And I cried for her more than a week, dears,
But I never could find where she lay.

Plate LIX. Doll, about 1870, in tan silk with blue stripes, owned by Mrs. Eliot Norton. Brooklyn Museum.

Plate LX. Dolls about 1860, Collection of Mrs. Arthur W. Ewell, Worcester, Massachusetts.

"I found my poor little doll, dears,
As I played on the heath one day;
Folks say she is terribly changed, dears,
For her paint is all washed away.
And her arm trodden off by the cows, dears,
And her hair not the least bit curled;
But for old sake's sake she is still, dears,
The prettiest doll in the world."

CHAPTER SIX

DOLLS OF TO-DAY

WE have seen that in the past centuries the doll was of more importance as a model for fashion than as a plaything. It has been said that "There is nothing new under the sun"; and this saying is true of all ages and periods. Old fashions constantly appear in a changed form to meet the requirements of the age that revives them. Sometimes, indeed, the style is altered but little and sometimes not at all. Again the old fashion will be so deftly disguised that only an expert on costume, or style, will be able to detect the masquerader as an old fashion in a new dress.

To a great extent the living manikin, walking grandly to music, has supplanted the miniature lady in wax or porcelain who stands at attention all the while for admiration and imitation. But, be this as it may, the fashion doll still persists. We find her to-day in the museums of both Europe and America. Originally she was not, in most cases, a model for the style of her day, but was dressed to please some little girl beloved by the giver; and to please that little girl the doll was attired in the current fashion. It is true, whatever may be said to the contrary of children preferring dolls dressed as babies, the most appreciated costume is that of a "grown-up lady" arrayed in all the elegance possible to express in miniature; and if she can have a parasol, a hand-bag or satchel, a watch and chain, a dainty fan, or any other accessories of toilet or comfort, so much the better.

Such dolls are very difficult to find to-day. Old dolls perished in the course of time: they were much played with by the original

owner and often handed to her younger sisters until at length there was not much left of dolly for one thing and what was left of her had, in the flight of years, become *passée*. The younger children demanded dolls dressed in the style of their day. The old doll was then thrown away.

The changing conditions of life during the nineteenth and twentieth centuries, especially in America, the flocking to large cities and the methods of modern living have long ago emptied old attics and trunks; and, in the frenzy of moves and changes, people have "gotten rid of rubbish," which, in some cases, included articles of unsuspected value. The many good things that have gone to the junk-heap and paper-mill have cleared the way for much junk and rubbish that unfortunately travel to auction-rooms where they sometimes command extraordinary and ridiculous sums of money. However, occasionally an old doll does turn up; and when it is offered to a collector or to a museum, it is cordially welcomed. If the dolls are dressed in typical street, in at home, or in evening dress, these little ladies are doubly appreciated.

Thus it is that the fashion doll of to-day pictures old modes instead of the latest styles; and these dolls often give us a better idea of the past than the old fashion-plates contemporary with them. Not always, however, for a great deal depends upon the taste and knowledge of the person who dressed the doll and the skill of her fingers as well.

An entirely different class of dolls now demands our attention. This group of thirty-one dolls comes from the Metropolitan Museum of New York. The dolls described in Chapter Three are old dolls dressed according to the prevailing fashions of their day which, having survived the vicissitudes of time, have become historical documents regarding the dresses of long ago. The

dolls appearing now are modern dolls dressed to exhibit the fashions of many centuries; and because of their beauty, the accuracy of their costumes, and the loveliness of their little faces that have been chosen with such care to accord with the modes they carry with such elegance of bearing, these "costume dolls" are among the most charming examples given in this book.

These dolls are of uniform size and stand in two glass cases where they talk to one another across the centuries, as it were. They furnish a permanent *revue* of the most striking modes of six hundred years! They will now pass before us, one by one, in a fashion *revue*.

First in order comes an Italian lady of the end of the fourteenth century. Her dress is rich and looks comfortable. It is of deep wine red embroidered in gold with a slight trimming around the neck. The long, loose sleeves are bordered with dark fur. There are undersleeves that come so low over the hand as almost to give the effect of a glove, or mitt. The style is a rather loose overdress of wine red, as we have said, contrasting with the underskirt of gray silk. The flowing veil is white and neatly laid across the top of the head. The hair is very carefully dressed and covered at the back with a sort of velvet cap or bonnet. A girdle of gold shows the waistline to have been placed in the fourteenth century very much as it is to-day. Hanging from the girdle is a large bag, or purse, or *gipicière*, decorated with ornamental drops. It looks as if it must have been very tempting to pickpockets!

Our next figure is simply entrancing. She is a French lady of the early fifteenth century of the court of Charles VI. She looks as if she might have stepped out of the pages of Chaucer or Froissart. Charles VI of France (1380-1422) married Isabella of Bavaria, who was rather fantastic in her taste and dressed very ele-

gantly. It is also the period of Richard II (1377-1399), Henry IV (1399-1413), and Henry V (1413-1422). The Battle of Agincourt was fought in 1415, which gave England control of so many French provinces. Just such a costume as our charming French lady shows was worn by the daughter of Charles VI, Katherine, who married Henry V, of whose wooing Shakespeare makes such a delightful scene in *Henry V.* (Act V, Scene ii.)

Our lady has a very simple dress, but it is elegant in line and sweep. It is of orange satin with a collar of dark red velvet and a very becoming necklace of gold beads. The great feature of her costume is the tall, pointed cap shaped exactly like a candle-extinguisher and known in its day as the *hennin.* At its very tip is attached a long veil, which, when not allowed to float in the breeze, was tucked up gracefully into the belt of the gown. The whole effect is one of elegance and distinction. The *hennin* here is of gold brocade wound round and round with gold beads mounted on a narrow band of red velvet and faced with a broad band of red velvet, which falls behind in two lappets. There is a little white frill below the velvet band, or brim, to make the head-dress more becoming.

The *hennin* was the real vanity of the period. Its vogue lasted many, many years and the countless sermons preached against it by the clergy, the countless jeers from the satirists, and the countless caricatures by contemporary artists had no effect whatever.

The next lady, also of the French court, wears a costume of 1430, when Charles VII was reigning. This is the period of Agnes Sorel "*la dame de beauté,*" and Jeanne d'Arc, and when England and France were still engaged in the Hundred Years' War. This lady still wears a tall pointed *hennin,* somewhat differently ornamented it is true, but still in fashion. The little becoming white frill remains also. The long floating veil has gone, but in its stead

is a veil curiously folded, reminding us of the stiff linen head-dress of the Sisters of Charity. This head-dress must have been very difficult to arrange and very difficult to wear. The dress is black with a decorative border around the hem and the black jacket is trimmed with white fur. Beneath it is an embroidered bodice with very ornate sleeves of orange silk. Her necklace of gold is especially decorative.

Another extraordinary head-dress is seen in the next lady, who comes from the Burgundian Court, which at this time was the richest in Europe. The splendour-loving Dukes of Burgundy, who practically owned all the Low Countries, had the most magnificent tapestries, furniture, gold and silver, jewels, and furs; and they gave the most superb entertainments and lived according to the most elaborate code of etiquette ever known before or since.

Our lady here wears a dress of brocade, which might be described as the colour of ashes of roses, in other words a pale, pinkish tan. Her head-dress is a very elaborate affair, light red velvet studded with pearls and other jewels in a sort of lattice-work of gold. This head-dress was stuffed like a cushion and terminates at the sides in two "horns." Over it is worn the ever-popular veil. This head-dress was also the target for sarcasm from witty writers of the day and for thunderings from the pulpit.

The Wars of the Roses were going on in England at this time and the wicked Louis XI was reigning in France, very much disturbed by the wealth, power, and arrogance of the Dukes of Burgundy, who threatened to swallow up France herself. This period is romantically described by Sir Walter Scott in his novel *Quentin Durward*. Finally, Charles the Bold was slain at the Battle of Nancy (1477) and the Duchy of Burgundy was united to the throne of France. (See Plate LXI.)

The next doll is also a lady of the Burgundian Court. She wears a dark brown velvet dress and a very plain, but extremely well cut, sleeveless jacket of white. The train falls simply, but quite grandly from the shoulders and is of brown velvet lined with white. The sleeves are of cherry silk. Her hair is elaborately braided. Notice the ripple of the skirt, to produce which must have taxed a clever tailor's skill to the utmost. This costume is very simple, yet it has real style. Such a costume was doubtless worn by Mary, the daughter of Charles the Bold, Duke of Burgundy, who married the Archduke Maximilian, afterwards Emperor of Germany (1493-1519). Mary died in 1482; and this Burgundian lady says her dress is of 1480!

Two German ladies of Maximilian's time now appear. The first one wears a brown and purple costume with those puffed and slashed sleeves so beloved at this time. She has a quaint yellow cap with a piece of linen folded around her chin, a necklace and pendant, and, dangling from her girdle, a splendid purse. She is evidently a very prosperous, comfortable, and happy burgomaster's wife of Nuremberg. When we look at her we think instinctively of Albrecht Dürer, of Adam Krafft, of Veit Stoss, of Hans Sachs, of the Meistersingers, of Eva Pogner, of Richard Wagner and of Marguerite in Goethe's *Faust*, for she is the very personification of medieval Germany. We know very well that this German lady lives in one of those quaint houses of Nuremberg with pointed gables, overhanging stories, and casement windows with tiny panes, and that her house is filled with wood-carvings, fine old furniture, and gleaming brass and that her big chests and *armoires* contain much fine linen of her own spinning, weaving, and embroidery. Her dress is brown with sleeves of purple puffed with white.

The next doll is also from Nuremberg and also dates from the

sixteenth century. She wears a dark blue skirt with an overdress of blue and green brocade trimmed with fringe. Her sleeves are white. (See Plate LXII.)

These two ladies could easily have heard of Columbus's discovery of America in 1492, because that event was more talked of in Germany than in many other countries; for it must be remembered that Maximilian's son, Philip, married Joanna, daughter of Ferdinand and Isabella and that Joanna was "Heiress to the Houses of Aragon, Castile and Naples, and *to the American Colonies*."

We now come to the ladies of the Tudor and Valois periods. The first is a doll in very rich attire of the days of Henry VIII and of his daughter, Mary Tudor—Queen Mary—a costume worn during 1536-1550. The dress of this doll is of a beautiful peacock-blue velvet with a skirt of flowered brocade of several colours. A gold cord with tassels forms the girdle. The robe and flowing sleeves are outlined with gold braid. These sleeves have underneath them closely fitting undersleeves of brocade. The lady wears a necklace with a jewel. The most distinguishing feature of her costume is her head-dress, which is a bonnet of black velvet with lines that suggest the peaks and arches of Gothic architecture. This head-dress has a becoming fall of lace around the face and a brilliant border of tiny blue beads. The costume is dated 1536. It is interesting to compare this doll with the one Arbella Stuart is holding in the portrait on Plate XII.

The next doll has a similar costume of the same period. She is dated 1539 and comes from Burgundy. The dress is of garnet velvet, the sleeves are lined with white satin and are drawn in tightly with a band of embroidery below the shoulder. There are undersleeves of soft muslin like the neckerchief. The head-dress resembles the one the Tudor lady has on, but it is not of such

Plate LXI. Costume Dolls: 14th Century, Italian; 15th Century, French; 15th Century French; 15th Century Burgundian; Metropolitan Museum, New York.

Plate LXII. Costume Dolls: 15th Century, Burgundian; 16th Century, German; 16th Century, German; 16th Century, English; Metropolitan Museum, New York.

good lines and it is more like a cap than a bonnet. The band of white nearest the face is so close to the forehead and cheeks as to give the face a very round appearance. The entire costume is much heavier in effect than that of the English doll described above, whose velvet dress is broken in front and relieved by the contrasting brocade. The lighter girdle, the narrower braid, the square, open neck, the decorative bonnet with its good lines, the dainty cuffs and the necklace give the Tudor lady a greater air and much more elegance than the lady from the Low Countries possesses.

This was the kind of dress that Anne of Cleves wore, who was married to Henry VIII in 1540. Anne was so stout and lacking in distinction that when Henry, who had married her by proxy, saw her, he called her "a Flanders mare" and divorced her within six months.

Next we have a doll dressed in the period of Queen Elizabeth and Mary Queen of Scots. This doll has on a skirt of white lace over white silk and a *pelisse*, or redingote, of light pea-green silk that falls from the collar. It is trimmed with a band of embroidery. The sleeve is complicated, puffed at the shoulder and ending with a band of the embroidery. This upper part is of pea-green silk and so is the "false sleeve" that is edged with the embroidery and lined with white. The puff from the band to the wrist which forms an undersleeve, is of rose pink silk, lightened in effect by a lace cuff that matches the lace falling over the collar. The bonnet, or cap, has changed greatly in shape from the one worn by the Tudor lady. The line is no longer Gothic; but dips over the forehead and is rounded at the sides, giving a sort of heart-shaped outline to the face, very becoming to some people, undoubtedly to that Queen of Hearts, Mary Stuart. A long veil completes the costume, every bit as important as the flowing veil worn by doll No. 2. The pearls

and other jewels that edge the bonnet add to its charm and becomingness.

Every English gentleman of fashion in the days of "Good Queen Bess" went to Italy and brought home the fashions of that country. Everything for a time was Italian. The gardens were Italian; the houses were adorned with Italian furniture and velvets; glass was imported from Venice; musical instruments were imported from Cremona; Italian dishes were served on the table with those novelties, Italian forks; and Italian influence is seen in the English literature of the day, particularly the sonnets and songs and in the outburst of madrigals and concerted music. This Italian vogue is very conspicuous in Shakespeare's Comedies and in some of the Tragedies, too, for that matter. The Elizabethan dandies who visited Venice must surely have met the lady No. 11. We can meet her, too, in many paintings by Veronese, Titian, and other great Italian portrait painters. She wears a dress of blue and gold brocade with spreading lace collar and has a long string of Venetian beads. She holds in her left hand a characteristic Venetian fan. Her light hair is curiously arranged in two little upright horns above her forehead. We do not admire the style to-day; but it was the correct thing for the ladies of quality in Venice in the sixteenth century. (See Plate LXIII.)

Still of the sixteenth century, but of later date than the above and bringing us very nearly into the seventeenth century, is the French lady who now appears. She seems to have been among the first to try for a slender silhouette, although she hardly meets with our modern idea of slenderness. She belongs to the early days of Henri IV (1589-1610), the gallant "Henry of Navarre." Her dress is beautiful and elegant: it is of white and gold brocade bound with gold braid, which also edges the cuffs and the top of the little

shoulder cape. There are real sleeves trimmed with gold and "false sleeves," something like those on No. 10, only these are not so long and are in this case shaped to the arm. The dress is ornamented down the front with little bows of gold silk. The bodice is fitted tightly and trimmed perpendicularly with gold braid and around the bottom with square loops—"battlements" of gold silk. A very handsome necklace is worn very strangely around the shoulders. The chief feature of the dress is the enormous ruff of lace. The lady wears a comparatively modern hat—a *toque* of light yellow velvet with a bunch of white ostrich feathers in front. She has beneath her dress a very tight corset and a hoop skirt of some kind and her skirt is also stiffened with a lining. This was the era of the beautiful Gabrielle d'Estrées, so beloved by the King and who was so famous for her extraordinary costumes and her magnificent jewels. This attempt for slimness was not to last, however. The next lady, separated from the foregoing by only a few years, goes back to the huge "farthingale" of Tudor and Valois days. Fashions have changed very much in this short interval and not to advantage. This lady is dressed in the style of Marie de' Medici, who became the second wife of Henri IV. She wears a black silk dress, very strangely plaited. Her cuffs are edged with lace and also her standing collar, which is one of the varieties of the famous "Medici collar." Her sleeves are slashed and puffed with white and ornamented with round gold beads; and beads decorate the front of her corsage. Her hair is worn in a style in fashion a few years ago and known as "Pompadour"; but our lady is nearly a hundred years before Madame de Pompadour came on the scene.

The next lady is also French. Her date is 1641. Consequently, she belongs to the reign of Louis XIII, son of Henri IV and Marie de' Medici. Louis XIII reigned from 1610 to 1643 and married

Anne, daughter of Philip III, King of Spain; and, because she was of the House of Hapsburg, she was known to the French as Anne of Austria, or rather Anne d'Autriche.

This lady is very typical of the Louis XIII period. She wears a very widely spreading skirt of an exquisite material, white silk with wide stripes of grayish, blue velvet alternating with narrow stripes of gold and an overdress of light blue silk trimmed with a wide band of blue and gold embroidery which also ornaments the wide puffed sleeves. The bodice is very tightly fitted over a tight corset and ornamented in front with blue velvet. The wide, stiff linen collar might be described as a Medici collar turned upside down; or it might be termed a lamp-shade. It must have been horribly uncomfortable. This collar is edged with lace like the cuffs. This collar was as much a vanity in its day as the *hennin* was in the fifteenth century. Indeed, in one of the prints of Abraham Bosse the interior of a shop is shown where a great array of these sets of collars and cuffs is offered for sale. You can see this type of costume in many other prints of Abraham Bosse and in portraits of Van Dyck and Rubens for instance. All the ladies of the Fronde—those valiant ladies who seem to have started the "Women's Rights" question and who were the first to throw *real* as well as metaphorical stones (their very name *Frondeuses* meaning slingers of stones and *Fronde*, a sling)—wore this kind of costume when they were not in even more elegant attire at balls and court affairs; for the *Frondeuses* were ladies of high position. The evening costumes of the Duchesse de Longueville, the Duchesse de Chevreuse, the "Grand Mademoiselle" and such charmers as Ninon de l'Enclos wore, generally speaking, for the evening, a dress like the doll No. 15, who comes from the Court of Charles I of England (1635-1649).

Charles I married Henrietta Maria, sister of Louis XIII. Very

Plate LXIII. Costume Dolls: 16th Century, Burgundian; 16th Century, English; 16th Century, Venetian; late 16th Century, French; Metropolitan Museum, New York.

Plate LXIV. Costume Dolls: early 17th Century, French; 1641, French; middle 17th Century, French; late 17th Century, French; Metropolitan Museum, New York.

Plate LXV. Costume Dolls: 1690, French; 1724, French; 1740, French; about 1750, French; Metropolitan Museum, New York.

Plate LXVI. Costume Dolls: 1775, French; 1780, French; 1795, French (*Directoire*); 1807, French (Empire); Metropolitan Museum, New York.

naturally she followed French fashions; and they traveled very rapidly to the Queen of England from her little home town of Paris. This lady is dressed in peach colour satin, made very simply. The bodice is finished with squares something like those of No. 11. Her sleeves are graceful, and, like the neck, are trimmed with handsome lace. Her hair is dressed very simply, but it was not an easy task for the hairdresser to achieve those simple curls held by side-combs. A pearl necklace—"choker" we would call it to-day— is the one adornment. This was an age of lace and pearls and studied simplicity in attire; but, nevertheless, the dresses were rich and the jewels were plentiful.

We sometimes wonder if Herrick, the contemporary poet, who wrote so many lovely poems in praise of simplicity, knew how much time and art were required to produce it! However, if the dress was simple the belles and beauties of the English and French Courts cannot be described by that adjective. The famous beauties whose portraits were painted by Sir Peter Lely (now hanging in Hampton Court Palace) and the dashing ladies of the *Fronde* and their rivals achieved the effect of artless carelessness in their dress which was in reality the result of hours spent at the toilette and under the hands of the *coiffeur* and *modiste*.

Our next lady takes us back to the French Court. This time we are in the days of the magnificent Louis XIV. Her date is 1675, the time when Louis was fighting in the Netherlands (the Peace of Nimwegen was made in 1678) and William of Orange married his cousin Mary, daughter of James II of England. Mary (who became Queen of England in 1689 and reigned jointly with William), wore dresses like this one now shown and so did Louise de la Vallière, Madame de Montespan, Madame de Sévigné and Madame de Maintenon in her early years.

There are portraits of Queen Mary of England in just this costume. The skirt is of white satin richly embroidered in gold and the jacket is of brown velvet edged with lace. The puffed sleeves of muslin and lace are tied with dark blue velvet ribbon, which also decorates her lace cap. There is a deep fall of lace at the neck. The train is of brown velvet. (See Plate LXIV.)

The next lady is fifteen years later in a typical Queen Anne costume. She wears a very wide skirt of pink silk trimmed with bands of orchid velvet, arranged horizontally and perpendicularly and edged with gold braid. The train is lined with white satin and carefully bunched up at the back. The bodice is very trig and fastened down the front with buttons. A sort of surplice collar tapers to the end of this bodice. The sleeves are made graceful by a fall of lace. The cap is of great importance: it is of the style called Fontange, but is not to be confused with an earlier Fontange named for Mademoiselle Fontange. This lady also wears a "*mouche*," or "patch," of court-plaster on her cheek, for both becomingness and coquetry. Her date is 1690. She represents the French Court, but she is just as typical of Queen Anne (1702-1714) as of Madame de Maintenon. In general idea this costume is not unlike the one appearing as No. 30 in a dress of 1878.

We have to imagine that thirty-four years have passed before the next charming and very dainty little French lady comes on the scene. Her own date is 1724. She wears a taffeta silk of pink and white with bows of deep rose velvet down the front of the bodice. She has a very spreading hoop-skirt, a white lace apron, deep ruffles in her sleeves, and a "gipsy hat" of straw—the most fashionable hat of the time—tied under her chin with black and white ribbons. In her time Louis XV was reigning in France (1715-1774) and George I in England (1714-1727).

Louis XV was still reigning when this next lovely lady bought her ball-dress, dated 1740. This is of the palest green brocade trimmed with tiny shell puffs of pinkish lilac arranged in half circles. The sleeve is graceful and elaborate. The hair is quite modern and ornamented with flowers and jewels. Altogether this is a lovely costume.

Louis XV was still on the throne of France, but George II had entered his rule (1727-1760), when the next doll appears. She has on a charming dress of apricot satin trimmed with ornate scallops of pink placed over a puff of white net. The sleeves are very graceful and the square neck of her bodice is most becoming and made more so by the dainty little ruff around her neck. On her hair is a bow with flowers. She still has the beloved hoop and her bodice is ornamented by pink bows. (See Plate LXV.)

A still more fascinating costume now appears. The doll appearing here might indeed be said to represent Marie Antoinette. The dress is a ravishing "creation" of the palest green silk, white lace, and pink roses. The front is composed of three deep ruffles of lace ornamented with sprays of pink roses, and the train and bodice are of the pale green silk, the train falling from a "Watteau plait" at the back. The wide band outlining the train is edged with pearl beads, which both brighten and lighten the costume. The sleeves are lace and the bodice is trimmed with the pearl beads. The hair is worn high, powdered, and ornamented with flowers, jewels and white feathers.

At this date of 1775 George III was reigning in England, Louis XVI in France, and Maria Theresa in Austria; and we know very well what was happening in America, for it was the year of the Battle of Lexington and the Battle of Bunker Hill.

The doll now in review suggests the coming Revolution. Her date is 1780. She wears a skirt of gray silk with a wide puff edged with black and white. Over this is a kind of "polonaise" of black and white striped silk sprinkled with flowers and edged with a wide puff of pink silk, which is repeated on the sleeves. A fall of lace finishes the sleeve. Around the neck is a *fichu*, which was one of the novelties of the time. Above the puffed hair appears a cap. The two curls are important. When we look at this doll, we think of Madame Roland and Charlotte Corday; and she expresses the coming "*citoyenne.*"

In the last days of Louis XVI the stripe was so universally worn that some witty courtier remarked: "Everybody to-day looks like a zebra." The taste for stripes was then only beginning: it developed into a regular mania, which continued into the period of the Directoire (1795-1799). There were many costumes of this iconoclastic era, some of them very exaggerated and ridiculous, including the woman's *Merveilleuse* and the men's *Incroyable;* and there were some conservative ones. The lady now appearing wears a dress of black and white stripes—she might be very properly termed a zebra or zebress—and her sash is of pale, canary silk. Her hat is black and white trimmed with canary ribbon and a white feather curling outwards. A canary bow of ribbon decorates her tall walking-stick. Note how the stripe is arranged on the sleeve to give a spiral effect. This lady has a very decidedly "smart" air. While she walks before us George III is still on the English throne; our own Washington is President of the young United States; and the city of Washington has just been laid out.

The next doll might well represent the Empress Josephine. Indeed she is very like the Empress Josephine, who was so famous for her beautiful clothes and her elegant appearance. This dress is ex-

Plate LXVII. Costume Dolls: 1819, French; 1832, French; 1842, American; 1858, English; Metropolitan Museum, New York.

Plate LXVIII. Costume Dolls: 1860, American; 1874, American; 18th Century, Venetian; Metropolitan Museum, New York.

quisite and dainty and distinguished. The under dress is of white lace with an overdress of pale, green silk. The sleeves are gracefully draped with lace. At her waist, which is near the armpits, is a knot of flowers. Her hair is held by a bandeau, or diadem, of pearls, and pearl earrings give a touch of airy lightness and soft brilliancy to the costume. The coronation of Napoleon and Josephine took place in 1805, so we are in the full splendour of the Empire when we look upon this charming little doll. In her day George III is still reigning in England, where Lord Nelson, fresh from his victories over the French, is the hero of the day.

This is the time, too, of the Battle of Eylau (Feb. 7-8); of the Battle of Friedland (June 14); and of the Peace of Tilsit. Thomas Jefferson is President of the United States and Robert Fulton makes his successful trip in the *Clermont* on the Hudson, applying steam to navigation (1807). (See Plate LXVI.)

One of the most stylish of our dolls now claims our attention. Her date is 1819. Look at her! Could anybody be smarter, or have better lines? Everything about her is *chic* to the last degree and yet in perfect taste. Her costume is of pale blue silk trimmed with dark brown fur. Her skirt is scant and trimmed at the bottom with two dainty ruffles. Her *pelisse*, also of light blue, is finished with a very stunning cape. Her hat has a buff and black crown and a black velvet brim and is trimmed with red ribbons and red and yellow flowers. To complete the costume she wears a boa and carries a muff.

Where have we seen this charming lady? Why in Kate Greenaway's books, of course! And she has so often come to us on Christmas cards that we seem to know her very well.

Waterloo has been fought (1815); Louis XVIII is on the French throne; James Monroe (1817-1825) is in the White House

with his fashionable New York wife and daughters who always wore the latest Parisian styles.

Now here comes another French lady, only thirteen years later but there has been a sad falling off of style. This lady wears a dress of pale yellow and blue taffeta silk with a big yellow bow in front and a *cerise* scarf. She has forgotten the smart silhouette of the previous lady and has gone back to the hoop. She also wears the hideous leg-o'-mutton sleeve—they call it *à la gigot* in France—and a *fichu* is crossed over her breast. A huge black hat and veil complete her attire. In her time Charles X is reigning in France; George IV in England, "The first gentlemen of Europe"; and John Quincy Adams is in the White House.

Fourteen years have elapsed between this fashion and the next. We now enter a very ugly period of dress; but our pretty lady has done the best she could with the very unbecoming mode. Her dress is of blue silk made with three deep ruffles edged with darker blue velvet. The back of the skirt is also of blue silk trimmed with blue velvet. The bodice is tightly fitted and is crossed over in front. Inside she wears an edging of white muslin. Her sleeves are much puffed and are caught up with velvet ribbons and beneath them are frills of white. She wears black lace mitts and carries a white "coal-scuttle bonnet" trimmed with black velvet ribbon and pink roses. Her ornaments are a watch and chain and side-combs for her curls. Her curls to-day strike us as somewhat juvenile, but they were admired in 1842. They produced much effect when the big bonnet was tied under the chin and the curls hung below the great frame. In 1842 Louis Phillippe, "*le roi bourgeois*," was on the throne of France and Queen Victoria had been reigning five years. Consequently, we have here an early Victorian lady. John Tyler is President of the United States at this time.

Another Victorian shows us how the ladies of 1858 dressed, but she is just as typical of the Empress Eugénie as of Victoria. She wears a ball costume of deep white lace ruffles over white silk with lace sleeves and lace "bertha." Bands of black velvet accentuate the whiteness of her arms. Her hair, carried in plain bands over her ears, is adorned with a wreath of rosebuds, a rose ornaments her corsage, and she carries a bouquet of flowers. Napoleon III was reigning in France with the Empress Eugénie, who was far more responsible for the fashions and the taste of the day than Queen Victoria. It was this Spanish lady who introduced the wide hoops and the tiers of ruffles. This doll greatly resembles Miss Harriet Lane, the niece of President Buchanan, who was presiding over the White House at this date. (See Plate LXVII.)

Two years later comes a still more unwieldy and trying costume. The dress of this lady of 1860 is black with tightly fitting bodice, having a sort of cape collar edged with fringe. Fringe also edges the sleeves, worn over a lace sleeve that reaches to the hand. The collar is of lace; and the lady wears a conspicuous chain with her watch and a gray bonnet tied with a very large bow of gray ribbon with long streamers. The hoop-skirt is still enormous. This subject is an American lady.

Another American appears with the fashion of fourteen years later, 1874. This very elaborate dress she is wearing has not quite been forgotten. This lady is ultra-fashionable. The hoop-skirt still persists and the tight corset and the tight bodice over it. It was a period when dressmaking was a very complicated matter. The bodice had to be cut into many curiously shaped pieces and fitted with numerous seams that had to be curved exactly right and there were "darts" at the bust. Here we have a dress of light green silk trimmed with dark green velvet. There are four little ruffles, beau-

tifully even, at the bottom and there is an "overskirt" that had to be properly hung and draped correctly at the back over the "bustle." The front of the bodice is a dark green velvet and a band of dark green velvet runs down the sleeve over a puff of the silk. Black lace edges the neck, the "bell-sleeves" and the overskirt. A jaunty little hat is perched on top of the head and over it is draped a black lace veil. Very important is the parasol of black lace lined with white silk. (See Plate LXVIII.)

There are several things that strike us as these charming little ladies pass in their fashion *revue*. The first is that none of them appear to have feet or legs! What do they think of modern styles?

We also note that there are periods of elegance and style and there are periods when the dress however *fashionable* it may be at the time has no inherent *style*. And in analyzing this question we find that *line* is of the utmost importance. Hence the dolls Nos. 2, 5, 8, 12, 18, 19, 21, 23, 24, and 25 can be truly said to look *chic* and elegant, even viewed from the standpoint of our modern taste, applying all the canons of artistic criticism as well. Moreover, the dolls just mentioned have in addition to their lines of dignity and charm very beautiful combinations of colour which seems to prove that *taste is shown equally in line and in colour*. Besides in these ten most beautiful costumes the head-dress is harmonious and adds to the general effect.

The head-dress of No. 4, notwithstanding its eccentricity, is decorative and becoming and the veil is worn with elegance. Where this costume fails we must blame the bunchy skirt and bunchy sleeves which give the lady a careless and ill-dressed appearance. Her head is charming however.

Although Nos. 26, 27, 28 and 29 are attired in the height of the fashions of the early nineteenth century, and these ladies have

neither air nor style, the black hat with its black veil makes the doll of 1828 very "top heavy" and the *fichu* and "leg-o'-mutton" sleeve would spoil any costume. The ladies of 1842 and 1860 are the worst dressed of any who have passed before us. The lines are exaggerated and hideous and the lady of 1860 is so unattractive that we shall have to call her—hoping that she will not hear us—very plain and prim. The best one in this group is the 1858 lady in a ball dress. She has a charming daintiness to recommend her and the lace "bertha" and sleeves, pearls, and garland in the hair make an attractive *ensemble*. The lady indeed looks like a doll herself.

Finally our lady of 1874, although she has a different idea of silhouette from that of to-day, wears a very much studied and very elegant costume. We would not care to imitate her tight bodice, nor the great puff of the overskirt at the back; but the whole costume is harmonious and the idea perfectly carried out to the lace veil so carefully draped and the lace parasol. This dress is no home-made affair. Only an experienced and ultra-fashionable *modiste* could produce it. In every way, this lady is what the French would call "*bien soignée*."

These lovely dolls owed their inspiration to Miss Frances Morris of the Metropolitan Museum, whose article in the *Bulletin* explains the careful manner in which these dolls were dressed. Miss Morris assures us that the models have been chosen from paintings of the old masters, from tapestries, and from standard authors on costume. "Every detail has been carefully worked out, and while original materials of the period were not available, and in fact would not be desirable in miniature models, fabrics have been selected corresponding in texture and design as nearly as possible to those in vogue at the dates specified. The figures measure about fourteen inches in height, and while a uniform model has been used throughout the

series, the difference in the dressing of the hair and the varying lines of the head-dress gives to each an expression of individual charm. Some thirty different types are illustrated, and while this falls far short of being a complete series, it gives a general idea of some of the more salient features of woman's costume from the Middle Ages to the twentieth century.

"Indifferent indeed is he who can withstand, for instance, the fascination of the Burgundian lady with her placid features surmounted by a towering head-dress, reflecting the dignity of an original who, with the folds of her sumptuous robes gathered about her, moved with a majesty and beauty all her own through the halls of some mediæval castle; or again the quaint Nuremberg maiden, whose tranquil poise—a marked contrast to the extravagant gaiety of the delightful beauties of the French Court—suggests none of the rush and turmoil of twentieth century life.

"In a group of models of this kind, in which the different periods are arranged in sequence, one is impressed with the truth of the oft-repeated statement that there is nothing new under the sun: fashions invariably repeat themselves and any given mode can usually be traced to some type of a century or two earlier. The history of costume presents an ever-shifting scene in which the fads and fancies of our ancestors are pictured in their various stages of evolution. The insatiable demand for novelty is no feminine trait of recent development.

"With each succeeding epoch, however, the vagaries of Dame Fashion seem to reflect an ever-increasing tendency to emancipate feminine charm from the rigid severity of the scholastic lines by which in the early days it was hampered. Take, for instance, the Italian model of the fourteenth century: the entire costume is built upon formal lines that are but a slight variant from the regulated

garb of a cloistered nun—a style admirably adapted to harmonize with the mediæval architectural setting; the simple folds of the heavy hand-wrought fabric of the dress, the flowing veil and the close-fitting cap concealing every vestige of hair, all bespeak the strict formality of an ascetic age. A greater freedom for the display of individual taste and an increasing tendency toward extravagant display are shown in the jewelled head-dress that soon came into vogue—a freak of fashion, which, let us hope, may have held some slight recompense for her whose features were bereft of the softening influence of a becoming coiffure. This popular fad of the Middle Ages is only another instance of the extreme to which feminine fancy will sometimes rush in its feverish pursuit of fashion; the same freakishness appeared again in the extravagant ruffs of the sixteenth century and again in the grotesque scaffoldings of hair perpetuated by the French hairdressers of the Court of Louis XVI. But linger as one may over these novelties of earlier fashion, one is bound to be lured on by the fascinations of the quaint little ladies of the nineteenth century in their beruffed gowns and poke bonnets. These later types are in line with the costumes in the collection bequeathed to the Museum in 1911 by Mrs. Maria P. James, which have proved most helpful to students in design and it is to supplement these that the present collection has been arranged."

Very charming are the six dolls also from the Metropolitan Museum of New York portraying Venetian ladies of the eighteenth century. These costumes were made in New York by Madame Pulliche from sketches by Georges Barbier for the *Bal du Grand Prix*, Paris, in 1922. (See Plates LXVIII and LXIX.)

The first doll wears a dress of black, silver and red brocade, the bodice decorated in front with red bows. She also has a silver lace cape and a very jaunty black velvet hat *à la militaire*, with two blue

feathers. She carries a mask in her left hand. Note how beautifully the dress sets over the swelling hoops. This doll is particularly *chic*.

The second doll has a skirt of blue brocade, a looped-up overskirt or *panniers* of cloth of silver ornamented with a large bunch of gray and blue ostrich feathers. She has a black hat with red feathers. Her cloak is navy blue. She also holds a mask.

The third lady is very stunning in a dress of cloth of silver trimmed with circles of silver balls or rosettes and ornamented with a large bunch of ostrich feathers shading from bright scarlet to deep red and to orchid pink. Her black hat with red ostrich plumes is very stylish and she wears it with a great air.

The fourth doll's costume is cloth of silver with green velvet embroidery. Her hoop is not so wide as the others. She wears a black lace cape and a hat piled high with ostrich plumes of several shades of green.

The fifth lady has a green satin dress trimmed with brown and gold braid in a very bold design and a wrap of grayish blue ornamented with silver frogs. Her sleeves are finished with the deep frill that is always so becoming to a pretty and well-rounded arm. Her black hat is severely plain.

The sixth Venetian lady has a very handsome basque or jacket of embossed velvet scalloped and adorned with tassels. Her skirt is cloth of silver and her cape is light reddish purple. Her light green scarf terminates in large and handsome silver tassels. Blue and green ostrich feathers ornamented her black hat. In her left hand she is holding a mask aloft as if beckoning to some one.

They are all very elegant ladies and express a great deal of dash and charm. We have no doubt they could move through the minuets, rigadoons and sarabandes of the period and while doing so

Plate LXIX. Costume Dolls: 18th Century, Venetian; Metropolitan Museum, New York.

Plate LXX. Costume Dolls (dressed by Doucet); Louise de la Vallière; François I.; Empress Eugénie; Ninon de l'Énclos; Libby Collection, Toledo Museum of Art.

find plenty of time and opportunity for coquetry that would completely captivate their gallant and no less elegant and fascinating partners in the dance.

Another class of dolls extremely popular to-day, and that has, in fact, been popular for several years, is the doll dressed in the costume of European peasants. These dolls appear in more or less exact copies of the costumes worn in the different provinces and which, as the years go by, are gradually disappearing. One of the finest, most correct, and most artistic collections is owned by the Children's Museum in Detroit, from which we give here four dolls: an Hungarian dressed by the Hungarian Woman's Club of Delray, of which Mrs. Alex Laszlo is the president; a Swedish peasant, dressed by Miss Brita Danielson and Mrs. K. Peterson; a Croatian dressed by Mrs. Mary Roche and a Dutch doll dressed by Mrs. Charles Kamp. The other dolls in this collection are: Finnish, by Mrs. Frank O. Petersen; Brittany, by Miss Emma Sokolski; Tyrolese by Miss Emma Sokolski; Syrian, by Mrs. Sara Albert; Armenian bride by the Armenian Women's Organization; Roumanian by Mrs. Amelia Steffan; Albanian by Mrs. Efthalia Chili and Mrs. M. Pandelle; Norwegian by Miss Elvine Reed; Mexican by Miss Julieta Flores Anderson; Serbian by Joseph Roche; Italian by Miss Lucile Colatruglio; Ukrainian by Mrs. Anna Stacko; Czech by Mrs. Pilipine Hromadko; German by Miss Emma Sokolski; Lithuanian, by Mrs. N. Zvirzelen; Chinese by Mrs. Ming Sing Kwei; Turkish by Miss Catherine Bell; Polish by Miss Frances Sobczynska; Polish man by Miss Frances Sobczynska; German (Schaumberg-Lippe) by Miss Louise Fleischer; Maltese by Gustave Barber; Belgian by Mrs. Matilke Herman; Slovak by Mrs. Marie Urban and Mrs. L. Loukota; Bulgarian-Macedonian by the Bulgarian-Macedonian Women's Club; Danish by Mrs. F. M. Johnson; Greek by Mrs.

Basilique Eliades; Welsh by Mrs. John T. Cadman; Jewish Immigrant Woman and Jewish Immigrant Man both by Miss Faye Cashdin; and Russian by Mrs. Nicholas Salowich.

From the Fairchild Collection in the State Historical Society, Madison, Wisconsin, we give a Welsh doll; a "belle from Switzerland"; a Dutch girl from Marken; a lady from Cuba; a Belgian from Antwerp; a fisherman from Boulogne; a boy and girl from Italy; and a Chippewa Indian from Wisconsin. (See Plate LVIII.)

A revolution in doll-making was begun in Munich in 1910 by an artist, Bertha Kaulitz. A little later another German artist, Frau Kaethe Kruse, originated another type of doll in Berlin. About the same time Munich had another doll-maker in Lotte Pritzel. It is interesting to note first of all that each one of these doll-makers worked in a different medium. Fräulein Kaulitz kept to porcelain; Frau Kruse made her dolls of an indestructible material; and Lotte Pritzel originated a new wax model.

The two first artists created natural-looking and merry children, full of life and character; and no two alike. Lotte Pritzel, on the other hand, produced the grotesque doll with "emotional expression."

Of Fräulein Kaulitz much has been published. In 1910 M. P. Verneuil paid her a visit in Munich and wrote enthusiastically about the Kaulitz dolls in *Art et Décoration* (1910); "Mademoiselle Kaulitz may be said to resemble the Old Woman who Lived in a Shoe; but she is, however, much more gracious than that Old Person. From her hands there has come a whole joyous world of little people destined to give joy to little children all over the world. We hesitate to call her little creations *dolls*, for they are so true to life. Here is a little girl dressed in silk with her hair carefully arranged although in a childish style, for these dolls always remain perfect children that never ape grown persons. This child appears to be

welcoming one of her friends, a more humble little girl dressed in a checked gingham. Here, a little farther away, is a little boy muffled up in a huge, knitted comforter beneath his woolen cap. He holds his little sister by the hand: they seem to be going to school. The little sister has on a hood of green cloth which has fallen almost over her nose. It seems to be cold and windy, for rebellious wisps of hair have escaped from the hood. Behind them a little urchin in wooden shoes is running very fast. Crowds of other children follow. The Kaulitz dolls are not more expensive than any other dolls, although possessing such an artistic *cachet*. Their clothes, too, are like real clothes: they are perfectly cut, perfectly lined, and perfectly sewn. The rustic materials are exactly in keeping with the character of the children and are most frequently of striped, checked, or dotted cottons, stamped in the brightest colours, often presenting amusing contrasts and sometimes trimmed with very simple embroidery of wool, most ingeniously made and giving quite an original note. The materials are well chosen, but not at all expensive."

The Kaulitz dolls are modelled by the Munich sculptor, Paul Vögelsänger, and their faces are coloured by Fräulein Kaulitz.

Frau Kaethe Kruse was one of the first—if not the very first—to make the realistic child doll which attracted so much attention. The Kruse dolls were not originally made for the trade and their invention came about in this way. It seems that Frau Kruse's husband had an objection to the hard, stiff doll that was being played with and would not allow his children to have one. Of course, the Kruse children wanted dolls and their mother tried to think how she might gratify their natural and reasonable wish. So she took a potato and wrapped it in a towel, pulling out the four corners for arms and legs and stuffing the towel with sand. By means of a

burnt match Frau Kruse made the features on the potato face. The children were ecstatic over the whole performance. The clever invention even met with the father's approval. It was a long way from the potato doll to the "mischief doll" as Frau Kruse called her creation. In 1912 she was asked to tell the story in the *Ladies' Home Journal;* and here it is:

"There was an exhibition of home-made toys in Berlin," writes Frau Kruse, "to which I was invited to send my children's dolls. From that day on the triumphal march began and neither the dolls nor I know how it happened, for they were thought out only for my children and were made only for them. They were a success because I had simply made a doll that was unbreakable and washable and yet was a pretty doll. Each doll carries my name and number on the side of the left foot.

"To-day requests for my dolls come to me from every country in the world. I have now assistants in my work. Every doll we make is a little different. The human hand cannot make exactly the same thing twice and everything on and about the dolls is handwork. How the little head is set on—this way or that—whether the hair or the eyes are painted light or dark, the rounding of the face and body, how the tiny feet stand—everything makes a different character and yet they have something in common. Each doll goes through my hands at least twenty times.

"From the towel-doll to the present Kaethe Kruse doll there are five years of thought and work. The idea was to make a nose out of the material, two ears out of material and yet have no seams. I made repeated attempts to paint the head with unwashable paint and at last one day my efforts were crowned with success. The form held a faultless little nose and two little ears sat firmly on the little head and the head itself, loosely and slantingly sewed on,

Plate LXXI. Spanish Doll from Madrid, in yellow silk and black lace; Collection of Mrs. Donald A. Paine, Lakewood, Ohio.

Plate LXXII. Shell Dolls from Normandy, 18th Century; Collection of Mrs. De Witt Clinton Cohen, New York.

Plate LXXIII. American and Russian Peddlers; French Doll, 1860; Peasants from Bourg, Arles, and Alsace; Collection of Mrs. De Witt Clinton Cohen, New York.

Plate LXXIV. Spanish Dolls of leather from Barcelona: Doña Juanita in red satin trimmed with black lace and white lace mantilla, and Don Pancho, a bull-fighter in street costume; Collection of Mrs. Donald A. Paine, Lakewood, Ohio.

peeped as sweetly out into the world as I could have wished. I must confess that my husband, a sculptor, gave me some assistance."

Lotte Pritzel's dolls are of the grotesque variety and she makes them take various poses. The couple dancing the tango became famous. A German admirer writes: "Lotte Pritzel's dolls are very personal to her and very original. However, the eighteenth century has been an inspiration. How smart, too, are Lotte Pritzel's dolls with their glimmering brocades, their embroidery and their glass beads! White wadding is used by the hairdressers for the wigs, and the little arms, hands and feet exhibit Lotte Pritzel's individual taste. But beneath all the clever technique there is a strong and original art. When you hold a doll by Lotte Pritzel in your hands, you can make it do anything you please."

The ultra-modernist doll of the post-war period is a new race of dolls intended for grown people rather than for children.

"These dolls," Philipp Kester says in the *International Studio* (1923), "may now be seen in all the large European cities in first class stores and they are sold at prices which are within the reach only of the well-to-do, or the *nouveaux riches*. They are called 'grotesque dolls'; and they deserve the name for they are intended to be caricatures and their make-up often betrays no little artistic taste. The larger ones are flexible, even the heads being made of soft material, and they may be bent and posed in any way desired, making funny attitudes possible. They usually are placed in a corner, on a divan, on a cushioned chair, or on a vase. In Paris it has been observed that women take such dolls as companions on their afternoon stroll as was the fashion in Broadway when the toy was a quadruped.

"Another variety is the wool and wire doll, a small figure made of wool in different shades wound on wire, with a face made of a stuffed patch of linen. These dolls, sold especially in flower and

perfumery stores, are likewise used as articles of decoration and are placed among knick-knacks on the mantelpiece, the bookcase, or a shelf. They have appeared on the market in such number and variety that they practically may be considered a new branch of art which might be called the *wool plastic*. These dolls have a special mission in life; and this is quite evident from their construction and the fact that their purpose is not the entertainment of the juvenile mind, but the diversion of the adult. This diversion they provide by the grotesque attitudes which they may be made to assume, by the burlesque character of their resemblance to human beings, and by the brilliant combinations of colour in which they are produced."

The best account of the creation and development of the modern French doll is that contributed by Jeanne Doin to the *Gazette des Beaux Arts* (December, 1916), under the title of *la Renaissance de la poupée française*, from which I am translating the following extracts:

"To-day the French doll is triumphant. Let us salute it with joy.

"The situation before the war can be summarized very briefly. The German doll reigned everywhere. This was the result of a methodical and patient contest. The Germans acted regarding the doll-industry as they acted in so many matters, offering articles at a reduced price, producing with rapidity of execution and with easy payments and exemption of duties. In Paris the examples in the shops continued to multiply; and, moreover, the incessant activity of the Germans always responded to the needs of the moment. What a lesson for us! But who heeded it.

"In a few years Germany had completely ruined our doll-industry. Several houses (Rabery, Bru, Pintel and Eden-Bébé) gave up

the struggle and about 1900 became absorbed in the Bébé Jumeau, the one house that manufactured entire dolls. All the other houses had bought porcelain heads and glass eyes from Germany. After 1900 Fleischmann & Bloedel, Gutmann & Schiffnie, and Margarete Steiff continued, and with great energy, their pacific conquest. At Sonneberg, the great centre for the manufacture of dolls, a number of houses concerned themselves especially with exports to France under the protection of the Imperial Government and the Chamber of Commerce. Nuremberg, Eisfeld, Georgenthal, Ilemenau, Neustadt and Walterhausen also sent dolls across the frontiers by the thousands.

"The factories beyond the Rhine produced very finished dolls. Thanks to their perfected material, the regularity of the manufacture was such that no other country could show any equivalents. At the beginning of the war the situation had become critical.

"Creators now arose. In August, 1914, Mme. la Baronne de Laumont made her first doll. In the following month *l'Association des Petits Fabricants* engaged certain master porcelain-makers to undertake as quickly as possible the manufacture of biscuit heads. Six months later the Maison Damerval et Laffranchy formed its collection. Limoges and Boulogne-sur-Mer followed the example. Soon in a Polish *atelier* the rag-doll appeared.

"Thus out of individual and collective efforts came the movement of which we are now speaking.

"The rag-doll is not a modern invention as is commonly supposed. We know that for the sake of being grotesque, Mme. Margarete Steiff, the promoter of this *genre*, afflicted her dolls with hideous squinting, for such is German humour! By an unheard of aberration the French mothers were infatuated with these horrors. The result was disastrous: the children imitated their dolls! In

England they copied the German doll without its exaggerated and grotesque qualities. In France rags supplanted the heavier kinds of material and most amusing fantasies succeeded bad Teutonic taste. The rag-doll is a Protean doll: it changes continually, according to the materials employed and the hands that fashion it.

"The first rag-doll was created by Mme. Lazarski in December, 1914. Like the others made by Mme. Lazarski the year before in her native country this doll wore a Polish costume. Mme. Lazarski visualized a rational simplification in features and form, partaking of that childish intelligence which is struck first of all by the elemental aspect of things. In the same *atelier* Mlle. Fiszerowna showed her originality in applying to the face of her first creation some rings of pink or blue stuff to give colour to the cheeks and clarity to the eyes.

"To fix the date of their history it should be noted that these Polish dolls were exhibited for the first time at *la Vie Féminine* in May, 1915, when they were neighbours with the dolls of Mme. de Laumont.

"The dolls of Mme. Lazarski and Mlle. Fiszerowna were the vanguard of a multitude of rag-dolls, a brilliantly coloured medley by other hands, which were made known in the recent expositions of Decorative Art. It was after the one organized by M. Metman (May-June, 1916) that the rag-doll was propagated. While in some workshops the Polish doll persisted, in others it died out and dolls of true French character began to appear. The doll of Mme. Ambroise Thomas is an example to remember. It owed nothing to the current exotic dolls. In fact every *atelier* expressed its own particular style and details varied infinitely. The body, the hair and the method of assembling the parts led to notable differences. Imitations were rare; original models were many. The form of

the hands and feet were similar in a general sense; but in some cases they were elongated and in other cases they were contracted. As for the 'hair,' we saw all kinds of material: tow, cotton, wool, fur and silk. Sometimes this hair was sewn on, sometimes it was quilted and sometimes it was embroidered.

"Certain types were *à la mode*. The yellow and black races, which were easily represented without contempt, enjoyed particular favour. At 14 *concours Lépine* you could buy a Japanese for 16 *francs* and a Negro for 10 *francs*, which was not dear. Perhaps one would prefer to the dolls by Mme. Daffonds the little Negro by Mme. Alexandrowicz, which was very well done and had the advantage of being a mascot.

"We must make two distinct groups of the rag-doll: the first with the face made by sewing; and the one without this sewing. Each doll without a sewn face has a nose and those with a sewn face have no nose. Question of material? Doubtless; and the reason is also because of the cut and of the model.

"Finally in the result obtained the will of the artist asserts itself as the preponderating fact. Nevertheless, the numerous and difficult materials worked with account for many of the suppressions. Certain dolls have no necks. That is because the work was easier without necks. Others have two pink dots in the place of a nose. This is sufficient for the drawing, so to speak, and we must be contented. Moreover, and in the interest of simplification which always guides the creators, the body and limbs become rigorously linear and often hard because so solidly stuffed. It is curious to note in this connection that the old wooden doll of our grandmothers with its excessive rigidity and rudimentary articulations is much copied today. The costumes, however, take us away from all likeness to those archaic models and bring us back quickly into the present time.

Besides the costumes, the form of the head, which is very variable, indicates the special *atelier* from which the doll has come. The skull with its protuberances and the roundness of the cheek (which has always attracted the sculptor of dolls) cause the new creations to break from the conventional type of this indestructible doll. But rag is not a material as easy to manipulate as paste, which, perhaps, accounts for the unequal results. The bulging forehead and the depression at the nape of the neck are intentional and are made for the purpose of realizing a comic *ensemble*,—undoubtedly inspired by those deplorable first examples of the rag-doll. The deformity of the features (perhaps legitimate, for where can the perfectly symmetrical human visage be found?) is a phenomenon which the child does not sense. The child likes a gay and happy imitation of real life and has a marked preference for a supple body like its own. The coquetry of dress always draws forth cries of joy or gestures of ecstasy; and a lovely bonnet often determines a child's choice.

"Mlle. Swiecka has brought to her task the charm of a great tenderness. We regret she forsook her first manner to produce those Zobeides and Haroun-al-Raschids. Mme. Alexandrowicz, who before the World War possessed the very rare gift of amusing children, has made some dolls with the most stupid expression; and, oh, my goodness! the world was so astonished that it liked them!

"With regard to colour and general effect the dolls by Mlle. Desaubliaux are very French We must congratulate her. The model of the Bébé Gallia is due to Mme. Roïg, who has treated the childish features with amenity. Mme. d'Eichthal has given to the Bébé Yves and to the doll Cita exact proportions and, something that does not spoil it in the least, the colours of health. The 'cabriolet hat' of the little Cita recalls the illustrations of Little Ann expressing that flowing and pure style of Kate Greenaway, whose

influence lives with us to-day.

"Mme. Manson is inspired first of all by the fairy tales of Perrault and Mme. d'Aulnoy. Then she has made a Sophie and a Cadet Roussel, which have been unreservedly praised by artists. Now she has given us a belligerent *Marlborough s'en va t'en guerre.* These creations, most happy in their power to amuse children, will give them other ideas. The Gavroche and the Charlot of Mme. Vera Ouvré lead to more modern types: they are very personal and very popular. The wide-awake and awkward children of Mlle. Verità, made in such great numbers, are scattered throughout the world: tottering babies, overgrown girls and blustering boys amuse many children in many well-appointed nurseries. As for the dolls of Mlle. Duvall, they please because of their smiling expression so rarely found among rag-dolls. With her lovely dress, her childish chin and her pretty cheeks Clarabel made many converts.

"In the Théâtre Italien of M. Bricon there is a Polichinelle; and it is a pleasure to see a Punch, whose ancestors have been so numerous and so humble, attired in superb and sparkling clothes. Also I admire the ease with which the clowns of Mme. Dhomont fall into all kinds of attitudes.

"Among the rag-dolls we must also note the Bretonnes of *La Francia.* The natural and artless faces of Mlle. Lloyd are extremely sweet. Parmentier and his sister by Mlle. Rozmann are so real that they awaken the sentiment of protection which little children always draw forth.

"The wooden doll is related to the rag-doll because its body is so often stuffed with flock. Among this kind are the Gilles and Marion of M. Georges Lepape; but the Mimi by Mme. Alexandrowicz is made entirely of wood.

"Mme. de Laumont's peasant dolls represent France and her

dolls dressed in historical and modern costumes are valuable. For twenty years Mlle. Koenig has been making dolls of this kind, but they were destined for museums. Mme. de Laumont's dolls, on the other hand, have carried into many countries our national costumes, which tend more and more to disappear.

"Mme. Pierre Goujon renovates the costumes of old dolls, replacing the old silks and satins with simpler materials. Mme. Berthe Noufflard, Mlles. Lloyd and Duvall of *L'Adelphie* are also engaged in the transformation of dolls' wardrobes. The dolls of *La Francia* are very charming on account of their elegance and general aloofness.

"To-day the doll has changed. What has the artist done with it? He has performed a miracle: he has created the body of a little girl of five years: shoulders thin, stomach prominent, and bust well carried above the firm little hips,—a mixture of robustness and slenderness typical of this tender age. M. Botta and other sculptors have made models. Messrs. Masson and La Boulaye each made a head for Mme. de Laumont; M. Gardet modelled a doll for M. Bricon; M. Lejeune made a head for Mlle. Thomson; and M. Marque made a head for a big store. The head of the Infanta by M. Gumery was for a practical purpose; and the model of M. Antonin Mercié was made to display the modes of the Parisienne. The latter, having a woman's figure is, therefore, linked to the *poupée-figurine*. On the other hand, the Little Girl and the Baby by Mlle. Berthe Noufflard are playthings. The heads made by this artist are remarkable. The Sèvres Manufactory accepted one of her models.

"Other artists have devoted themselves to the delicate and minute creation of the *poupée de luxe*. Mlle. Félice has cut dolls out in kid. Mme. Martet has rejoiced the lovers of Balzac with his char-

Plate LXXV. Cinderella Group, by Madame Marie Perrault, Children's Museum, Detroit, Michigan.

Plate LXXVI. Jester, by Madame Marie Perrault, Children's Museum, Detroit, Michigan.

Plate LXXVII. Rag Dolls: Pierrot and Swedish Peasant; Collection of Mrs. J. A. Buchman, East Cleveland, Ohio.

Plate LXXVIII. Rag Dolls: Dickens pair—"Sairey Gamp" and "Mr. Pecksniff;" Collection of Mrs. J. A. Buchman, East Cleveland, Ohio.

acters in *La Comédie humaine*. Romanticism is always in favour with certain persons and the fashions of the past exert an irresistible spell upon their minds. The dolls by Mlle. Frankowska are an example of this.

"Mme. Lauth-Sand, yielding to secret affinities, has created Spanish Gipsies of a very pronounced type. The firmness of the facial expression is exceptional for rag-dolls. We also appreciate the projection of the cheek-bones, the very strong arch of the nose and the pointed and obstinate chin so characteristic of the race. The dresses and the shawls, the necklaces and the flowers, the knot of hair at the neck, and the 'heart-breaker curls,' the grouping of colours and the strange fabrics are chosen with an assurance that denotes a most unusual knowledge of Spain.

"Of the fashion-doll I shall only say a few words in passing. Before the World War she was still in existence but she was somewhat scorned. To-day sculptors have modernized her. And because long voyages are dangerous and good salesmen rare, the fashion-doll carries our dresses and gewgaws across the seas. Therefore, through the force of circumstances, we return to the customs of yesteryear. Nevertheless the fortunes of the *poupée des modes* and the *poupée de luxe* are full of vicissitudes. Women are capricious and exacting, but the constancy of children is wonderful. To enter upon life without a doll is inconceivable. That is the reason why the doll will always be demanded and beloved."

There were a number of societies formed in Paris during the World War which had much influence upon the ultra-modern doll. First of all was *La Ligue du Jouet Français* founded by Mme. de Laumont to aid women without work and to create toys for children. Mme. de Laumont's example was followed by *La Fédération du Jouet Français*, founded by Mme. Sautter; *La Francia*, by

Mme. d'Eichthal; *Les Veuves de la Guerre*, by Mme. Pierre Goujon; *L'Assistance par le Travail*, by Mlle. Desaubliaux; *L'Ouvroir du Gros-Caillou*, by Mme. Henry Conkling; *L'Adelphie* by Mlle. Buequet; and *Les Petites Mains Parisiennes*, by M. Bricon.

At the same period the Union of Arts formed a collection of famous actresses in characteristic attitudes. These were of wax. The heads were modelled by Mlle. Lifraud and the faces painted by Mme. Claude Marlef. The costumes were very correct and carefully made and were the signed creations of famous dressmakers. Among them were Sarah Bernhardt by Rose Caron; Yvonne Gall by M. Sicard; Toinette by Rachel Boyer; and Gilda Darty by Marie Louise Derval.

Many persons will remember the Polish dolls that were sent to New York under the patronage of Madame Paderewska during the World War. These dolls were made in Paris by two Polish artists. The story of how they came to think of the creation of an entire Polish world in miniature is told as follows in *The Craftsman* (1915), by Anna M. Laise Phillips:

"Once upon a time, not so long ago, Michele, a young Polish girl, sat looking at the dead embers in her grate on a damp, dismal day in Paris. She was many miles away from the home she used to have and the spot where it stood had been covered with *débris*. Her father and her brothers were somewhere in some army. She knew this much and that was all. No, she knew something else. She knew that she was penniless; and that even in Paris, where art is supposed to flourish, for she was an artist, there was no work for her, and no one to buy or admire the pictures she had been accustomed to paint.

"As she sat there looking into the future a rap at the door aroused her and her old friend, Jedrek, from her home in Cracow

joined her. Jedrek was a sculptor and, like Michele, there was nothing in the way of his art that could be sold. Michele's sense of humour focussed itself on Jedrek's idle hands.

" 'Don't sit there like a rag-doll, Jedrek, get busy. Let's do something. Oh, I'll tell you, let's make dolls, just the kind of dolls we used to play with back in Poland. You make the model and I'll paint the faces and Sophie and Marcella shall dress them. Every child needs a doll. Why we shall be rich by and by. No,' she said, correcting herself, 'we shall never be rich, for we will give, all we make, excepting our living, to Poland.'

"That was the start. Small beginnings frequently make great endings. Madame Paderewska gave the movement her coöperation by ordering a number of dolls to be sent to the National American Committee of the Polish Victims' Relief Fund, of which Paderewski was the head; and a great array of dolls came to New York.

"Michele and Jedrek designed the dolls to represent every province or section of Poland. Boy dolls, girl dolls, brides and grooms, guides and tinsmiths there were, showing the costumes and the industries of the country.

"The most popular of all were Jan and Hanska, known as the 'Waifs of Cracow.' "

Like everything else to-day the doll has changed. The beautiful French and German dolls of wax and porcelain which had a charm that was all their own, are no longer made. They were essentially *dolls*. To-day the doll appears in two extremes: realistic and grotesque. There is also a fad for representing in the doll-world noted personages and characters in popular books and plays; and it is said that the doll presented to Princess Astrid in her own likeness as a wedding-gift in Brussels gave this idea great impetus.

The latest doll to attract attention is the Parisian miniature model

of the world's hero, Colonel Charles Augustus Lindbergh. According to the correspondent of the *New York Times* (June 19, 1927): "The first Sunday of the fortnight preceding the *Grand Prix* was an occasion for an outburst of charitable functions in Paris. Among the drawing-cards at these functions Colonel Charles A. Lindbergh's prestige continued in the front rank. His signature or photograph and other souvenirs, such as bits of canvas from the Spirit of St. Louis, have been bought, raffled and auctioned at charity events for big sums. Lindbergh Dolls, which were an excellent likeness of his blond head and even produced his winning smile, went like hot cakes for 500 francs each, and many more could have been disposed of had they been offered."

Plate LXXIX. "Dolly Madison," exhibited at the Sesqui-Centennial, Philadelphia, 1926-7. Courtesy Acme.

Plate LXXX. The latest Walking and Talking Doll, exhibited at the National Toy Manufacturers' Convention, New York, 1926.

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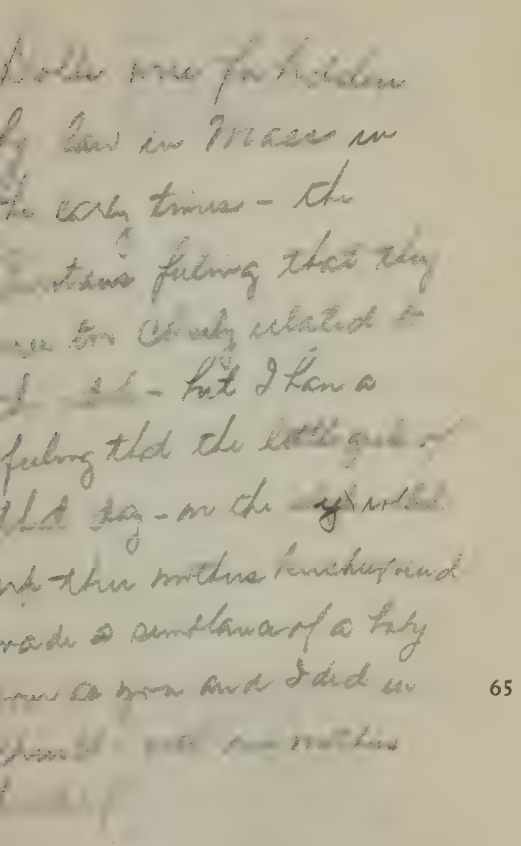

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